

This Week

Weekly Price Guide

This week, the *CBG* Price Guide covers DC from *Green Lantern* through *Superman*. If you have corrections or additions, get them to us before this portion of the Price Guide.

News

Comic books are a category on *Jeopardy*; here's why. First Comics wants it established that *Evangeline* is *not* being published by Lodestone, Solson and a British publisher will both be bringing out THUNDER Agents comics. Mike Carlin becomes a DC editor on his 28th birthday. Marvel stickers get a second printing. Mad Dog will be editor of *..... 1, et al.*

More News

Lodestone is taking steps to protect Keith Giffen's rights to *March Hare*. *Jonny Quest* will continue beyond #12 as a regular ongoing series. Long-time *CBG* advertiser Rex Miller signs a multi-novel contract with NAL. Elite Comics will publish a \$5 comic. "Henry Aldrich" and "The Great Gilder-sleeve" will be at a Friends of Old-Time Radio Convention. *Maus* gets a second printing of 10,000 copies. *..... 26, et al.*

COMICS BUYER'S GUIDE

NO. 675

OCT. 24, 1986

\$1.50

United States

\$2.15

Foreign

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'The 'Nam' is reprinted Marks end of 'skip weeks' for Marvel

"At the request of retailers and, most particularly, distributors," Marvel's Carol Kalish told *CBG* in a phone interview Oct. 2, "we have gone back to press with *The 'Nam* #1."

She estimated the first printing of the issue at between 400,000 and 500,000.

"We've been informed of a steadily increasing demand for the issue. The demand emerged following a number of appearances of the creators of the title, strangely enough," she said, and laughed.

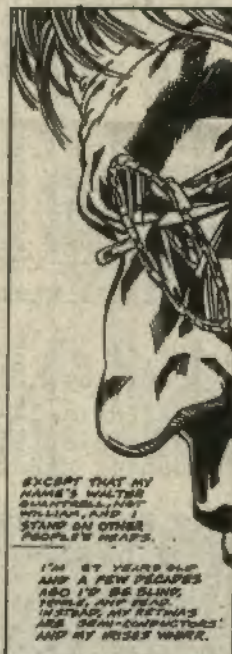
Articles have appeared in such publications as the *Washington Post* and the *New York Daily News*. It has also been featured on network TV news programs.

The first issue of *The 'Nam* was previewed in *CBG*.

Kalish said Marvel felt the demand amounted to about 50,000 more copies of the first issue. "Who were we to say, 'No'?"

She said, "The 50,000 copies will ship this week and will be clearly marked in the indicia as a second printing."

The week of Sept. 28 would ordinarily have been a "skip week" — a week (the



EXCEPT THAT MY NAME'S WALTER GUNTHER, NOT WILLIAM, AND I STAND ON OTHER PEOPLE'S HEADS.

I'M 37 YEARS OLD AND A FEW DECADES AND I'D BE BLIND, DEAF, AND FEELING TERRIBLE. MY FEELINGS ARE SEMI-CONDUCTORS AND MY NOSES VIBRATE.

Peter B. Gillis introduces his new feature for *Hot Comics, Chrome*, about an astronaut (or maybe a cosmonaut) who is permanently trapped inside a space suit. You get a first look at it, beginning on Page 3.

fifth of the month) in which Marvel ships no material to distributors. Kalish said the shipping of the second printing of *The 'Nam* would mark the commencement of a new policy, doing away with skip weeks. "We will probably end up dividing the material that would have been shipped in the fourth week. If that happens, we'll ship half the fourth week and half the fifth week."

'Daredevil' novel is \$5.95

"Due to a production error," said Marvel Direct Sales Manager Peter David, "the *Daredevil* graphic novel went out with a \$6.95 cover price, instead of the solicited \$5.95.

"Marvel is sticking with the solicited \$5.95 price, as is our policy, and will

be billing all distributors at the solicited price.

"We regret any confusion this may cause in the marketplace but we do want to make it clear that we're not making one single additional penny out of this."

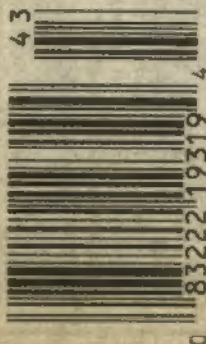
Pekar to be on 'Letterman'

"Harvey Pekar has been booked for the Oct. 15 *David Letterman Show*," Pekar spokesperson Joyce Brabner told *CBG* in a phone interview.

Pekar's *American Splendor* — a collection of some of his comic-book material — was released this year as a

trade paperback from Doubleday and has received widespread critical applause.

"The actual date of the show may slide around at the last minute, as often happens with live shows," Brabner said.



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COMICS BUYER'S GUIDE

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AD
of the
WEEK

4441 PULPS WANTED
WILL THE person selling the 2 Mint "Dr. Death" pulps at the July 4th Chicago Comicon contact me if they are still available? Let's make a deal! Brian Kasl, 2458-2nd Ave., North Riverside, IL 62546.

First Comics, not Lodestone, is sole 'Evangeline' publisher

"First Comics is the sole official publisher of *Evangeline*," First Comics' Editorial Director Rick Oliver phoned CBG to say.

"We have a copy of the release form that David Singer gave to Judith Hunt releasing her from any contractual obligations to Lodestone Publishing. And we also have a signed contract with Hunt and Charles Dixon."

The call was prompted by his receipt of *Evangeline Special* #1, shipped in late September by Singer's Lodestone Publishing. In that issue an ad appears prominently, promoting subscriptions to Lodestone's *Evangeline* — a title which, due to later agreements, will not be forthcoming.

Oliver said, "We see that the publishing date of *Evangeline Special* is May 1986, which pre-dates the letter of release of the material."

"First Comics will be publishing *Evangeline* on a monthly basis starting in January 1987."

Singer said, "Once the negatives were shot — and that happened in February or March, remember — they were sent to Finland for printing, along with *Codename: Danger* #4. The printer sat on both titles for five months. No changes could be made, and the titles were supposed to be in the shops in May 1986, as it said in the indicia."

"We were very upset about the months that passed before

the titles finally were received in this country. They arrived in September. We also felt that the paper was not of the quality we had ordered. It was not up to our usual high quality."

"We couldn't change anything, including the announcement of my upcoming wedding in July. The issues, on sale in September, were looking forward to my July wedding — which had happened two months before. If I'd been able to update anything in the issue, I'd certainly have updated that."

"As it stood, of course, nothing could be updated, including advertising."

"If Lodestone receives any (EVANGELINE, Page 3)

Mike Carlin named DC editor

"Mike Carlin will start work for DC on his birthday," DC's publicity manager, Peggy May, told CBG in a phone interview.

She said, "Effective Oct. 6, 1986, Mike Carlin will join the DC Comics staff as an editor."

"We've been looking to expand the staff to accommodate the exciting new titles we have in the works for 1987," said DC Comics Vice President-Executive Editor Dick Giordano. "I'm delighted that we were able to hire Mike. He's a welcome addition to our crack editorial staff."

"I've always been a DC fan since I was a kid," Carlin said. "I'm thrilled to be working for the company; and my mother is happy, because she's a diehard Superman fan; and my mother-in-law's happy that I'm not working freelance any more."

"It's always good to make your moms happy."

May said that she did not yet know what titles Carlin would handle. "We'll have his assignments in the next two weeks."

Carlin has been working as a

freelance writer for Marvel Comics for the last several months. Prior to that he was a

full-time staff editor for Marvel, where he worked on *The Fantastic Four* (CARLIN, Page 3)

Solson to publish THUNDER series

Solson Publications has announced a new four-issue mini-series of *THUNDER*.

The series, using characters created by Tower Comics writers and artists including Wally Wood, is being produced by James Lyle and Michael Sawyer of Works Associates.

At the end of the 20th Century most of the *THUNDER* agents, forced to retire, begin to disappear under mysterious circumstances. The United States possesses the *THUNDER* weapons illegally.

The focus of the first issue is NoMan's struggle to regain his sanity, which was lost because of mechanical tampering.

Solson is also repackaging a title originally produced by

Works Associates: *Escape to the Stars*, by Phillip Hwang and James E. Lyle.



The 11th issue of *Secret Origins* will present, in addition to the origin of the Golden Age Hawkman (by Roy Thomas, Luke McDonnell, and Tony DeZuniga), the post-Crisis, post-Man of Steel origin of Power Girl (by Paul Kupperberg and Mary Cheshire). *Secret Origins* #11 will go on sale in October.

Comics on 'Jeopardy'

The *Jeopardy* TV game show which aired Oct. 1 featured a "Comics" category, and CBG received calls pointing out the detailed knowledge of comics displayed in statements in the category.

DC's Peggy May quoted the two aired statements as follows:

"Frank Miller's *Dark Knight* is an updated version of this Caped Crusader."

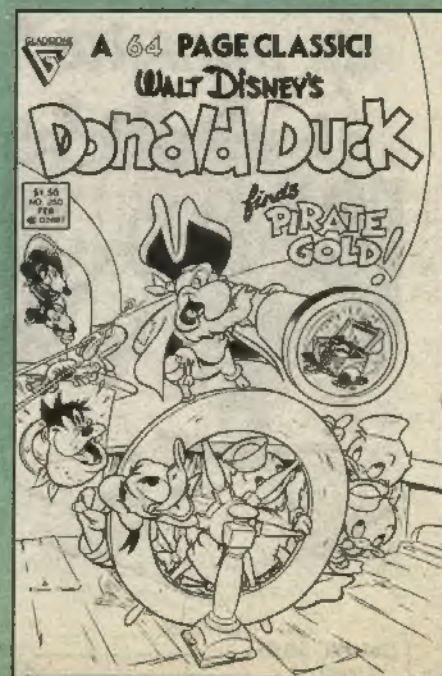
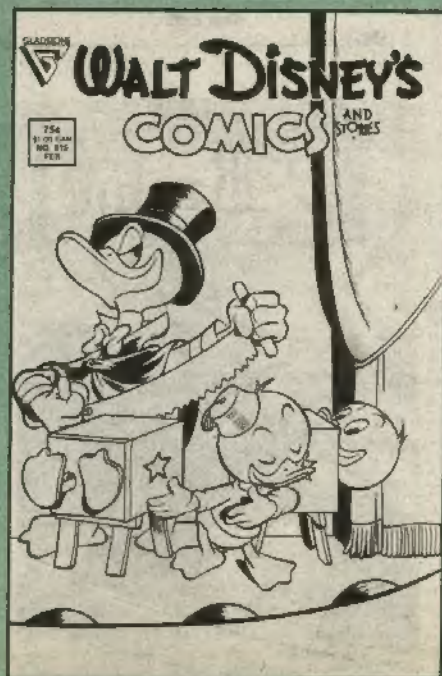
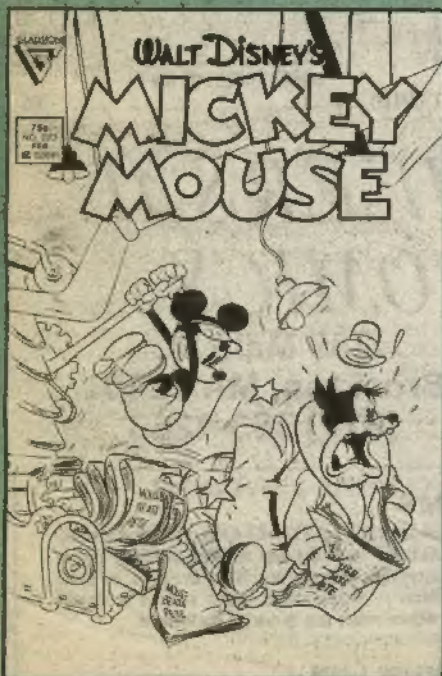
"DC Comics recently came out with a new version of this Siegel and Shuster character."

The answers, respectively, were "Who is Batman?" and "Who is Superman?"

CBG called the Writing and Research Department of *Jeopardy* to find out where the questions came from and talked with writer Steven Dorfman.

(JEOPARDY, Page 3)

NOW ON SALE!



NEW!

- Ex-Mutants #2** (Four girls and one guy continue to battle a world of mutants! This is great stuff! Excellent investment.) \$1.20
- Null Patrol #1 (Scarce!)** (A science fiction teambook. Lots of aliens and space battles. Distribution was very scarce. Book should rise!)75
- Realm #4** (The fantasy adventure story continues. This book remains a strong, excellent investment.) 1.00
- Redfox #5** (A story entitled Red Snails, a parody of the famous Robert E. Howard story. One of our best sellers!)75
- Redfox #1 (2nd print - print run 15,000)** (Redfox #1 sells for over \$40. A scarce 2nd printing) 1.20
- Shadow of the Groundhog #1 (Print run 18,000)** (Another not so funny animal comic. A Rambo-like Groundhog kills everything in sight!)60



EAGLE

(A ninja book set in the future. Eagle, a trained master in the arts of the ninja, encounters a terrible demonic force in Crystal City. The result is an all out fight to the death! Art is by Neil Vokes and Rich Rankin of Robotech. This book is red hot! We received reports of stores selling out in one day!)

1 (1st print) \$1.20



ADVENTURERS #2

(This fantasy adventure teambook is red hot! The Adventurers has been our most demanded book ever! The limited edition #1 is already selling for as high as \$75.

Issue #2 had terrible distribution. Many distributors did not even solicit for issue #2. This book has skyrocketed overnight to well beyond cover price!)

1 (Regular cover) \$7.50
2 (Scarce) 1.20

RETAILERS ~ SPECULATORS

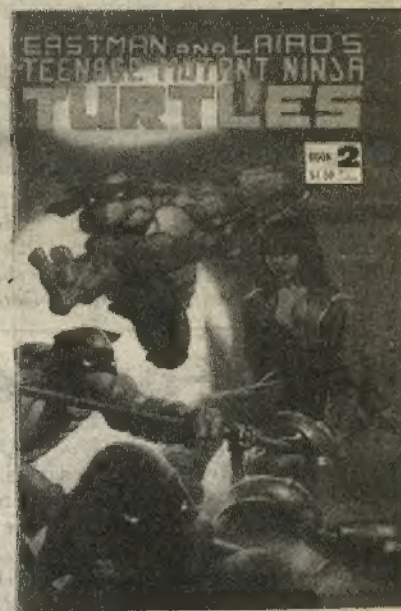
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3	1.20
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AIRBOY	
1	.75
2	.40
COMICO PRIMER	
1 (Print run 5,200 - Limit 20)	3.20
CLASSIC X-MEN	
1	1.10
2, 3	.90
CRISIS	
1, 2	1.00
3-6, 8	.80
DAFFY QADDAFI	
1 (1st print - low distribution)	1.50
DARK KNIGHT	
3 (1st print)	2.50
4 (1st print)	2.00
DRAGON RING	
1	1.50
2 (SALE!)	.60
3	.90
EB'N RAVEN	
2 (Scarce)	1.20
ELF TREK	
1	1.40
ELEKTRA ASSASSIN	
1 (SALE!)	.60
2-4	1.00
ELEMENTALS	
7-9	.90
ELFLORD	
2 (limit 20)	2.50
3-6 (SALE!)	.60
1 (Color)	1.10
ESPEERS	
1	.90
EX-MUTANTS	
1 (Very hot!)	2.00
2	1.20

G.I. JOE	
2 (2nd print)	.60
6, 8, 11, 12 (2nd prints)	1.95
26, 27 (2nd prints)	.60
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1 (\$2.00 cover - Limit 15)	1.75
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MIRACLE MAN	
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2, 3	.40
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DP 7, Justice, Kickers, Merc, Psi Force, Nightmask, Spitfire & Starbound #1	.55
NIGHT STREETS	
1	1.00
PRE-TEEN KANGAROOS	
1	1.20
REALM	
2	4.50
3	1.25
4	1.20
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3 (Scarce)	3.50
4 (Scarce)	1.20
5	1.20
RION 2990	
1 (SALE!)	.60



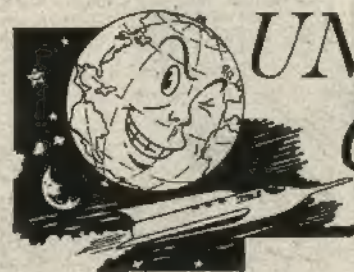
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1 (3rd print)	1.20
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5-9 (SALE!)	.60
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3 (SALE!)	.60
STARK FUTURE	
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2, 3 (SALE!)	.60
STREET FIGHTER	
1 (SALE!)	.60
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1	.70
SUPERMAN	
1	.50
TEENAGE MUTANT NINJA TURTLES	
2 (3rd print - SALE!)	.60
4 (1st print)	5.00
7, 8 (SALE!)	.60
Donatello	1.00
Michaelangelo	1.70
How To Draw Turtles (SALE!)	.60



Turtle Training Manual (SALE!)	.60
Grimjack 26 (SALE!)	.60
Colt #2 (Rare 5,000 - Turtle page)	5.00
Turtle Adventure	3.20
Turtle Game	5.00
THUNDERCATS	
1	3.00
2, 3	.50
TROLLORDS	
1 (2nd print - SALE!)	.60
2 (1st print)	2.00
3, 4	1.00
WATCHMEN	
1	2.00
2, 3 (SALE!)	.60
WHO'S WHO	
1-10	.75
X-FACTOR	
1	1.75
2, 3	.85
4-9	.65
X-MEN HEROES FOR HOPE	
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FISH POLICE	
1 (2nd print - SALE!)	.60
2 (1st print)	5.00
3, 4 (SALE!)	.60



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AD EXPIRES NOV. 1, 1986



The first issue of *The Adventures of Superman* (a continuation of *Superman*) was marked Sept. 26 by a visit by artist Jerry Ordway to the Dallas-Fort Worth area. Ordway made appearances at four Fantastic Worlds BookStore locations on Sept. 26-27.

'Hamster Vice' goes monthly

Blackthorne Publishing's Steve Schanes announced that *Hamster Vice* will become monthly beginning with #4.

Hamster Vice is written and illustrated by creator Dwayne Ferguson. To help produce the book more quickly, Doug Hazlewood has been added as inker.

Hamster Vice #4 is scheduled for November release.

EVANGELINE (From Page 1)

subscriptions to *Evangeline*, we will, of course, return the money at once. In addition, I'd like to make it clear that people who subscribed to *Evangeline* prior to release of the special will receive a refund of the remainder of their money.

"The reason for our release of Hunt was that she was as upset as we over the delays in printing," Singer concluded, "and we shared her concern over getting *Evangeline* into regular production as soon as possible. We didn't want to hold anyone with our company on the strength of a piece of paper, if they weren't happy."

JEOPARDY (From Page 1)

Why were the questions so knowledgeable?

"Because I collect comic books," Dorfman replied. "The show's head writer also collects comic books." He also said that he has read *CBG*, though he is not a subscriber.

It was noticed that the "Comics" category was chosen last. "That's because our contestants don't collect comic books."

Dorfman said the category, with the first two statements replaced, would be back on *Jeopardy* later in the season.

Marvel stickers, album to have second printings

The *Marvel Universe Sticker Collection*, produced by Comic Images, has been so successful that a second printing has been begun.

"We had no idea the stickers would be quite so successful," said Hank Rose of Comic Images. "We thought that fans would like them, but the stickers seem to be flying out of the stores. In a way it's great, but we feel sorry for the fans who can't

Flashback: Five years ago
DC and Marvel present a tabloid comic book, *Batman vs. The Incredible Hulk*, Fall 1981, written by Len Wein and illustrated by Jose Luis Garcia Lopez and Dick Giordano.

— Greg W. Myers

Chrome: The Silver Metal Lover

By Peter B. Gillis

The story of *Chrome* begins, for all practical purposes, when I was thrown into a three-way blind date with Kelley Jones and *The Micronauts*. My old buddy Ralph Macchio (whom I will take this opportunity to plug as one of the best editors in the business) had offered me this book. The previous writer had not only killed most of the cast and destroyed the main villain utterly, but wiped out all life on the planet. Fine. And I was to work with the former inker of the book, who had drawn only a handful of pages before in his life. Hey, cool.

What followed was madness and delight. We did 21 issues of a space opera/science fiction book without a single villain, without a single space-war story. We got called "incomprehensible" or something similar by *The Comics Journal*. And I got to work with Kel.

He took everything to extremes. Monumental, voluptuous, animated figures; incredible vistas; masses of technophile detail; intimately modelled and shadowed faces — every page was an explosion.

Then the book got canceled, along with a passel of others, to "free up the creative teams" for what eventually became Marvel's New Universe. (The official press-release-type explanation, folks.) For Kelley and me, well, we were freed period. Kelley got the assignment doing *Comet Man* with Bill Mumy and Miguel Ferrer. (A thankless assignment, I thought — until I saw pages from it.) And I started doing *Dr. Strange*.

But we weren't working together.

We knew what book we wanted to take over: *Iron Man*. But there was a team on it already. All right, then, come up with a new technological super-hero, and do him somewhere, maybe for the New Universe, maybe not. I had a name in mind: *Chrome*. Everybody, even Jim Shooter, liked the name.

But — the inner demon that sometimes guides my creative pathways buzzed in my ear — it's not enough just to put some new bozo in some new suit. Why should anyone buy an imitation *Iron Man* when there was the real thing running around? (Other than the fact that Kel and I would do it — but my inner demon has a modest view of my own talent. Let's not count on it, folks.)

I did a lot of thinking on it: how to take the man/weapon interface in a new direction; personality hooks, directions in current technology (because we'd make the world as technologically hard as we could and still make it good comics). Weeks went by. Months.

Things got a little strained between Marvel and me after I got fired off *The Eternals* limited series. I started thinking less of the

New Universe and more of the new universe of independent publishers. Fine. I kept Kelley abreast of my thoughts, such as they were, but I still did not have the hook for *Chrome*. Hey, cool.

Then, one night in a crowded bar, it came. It had always been a delicious thing that, thanks to the armor, *Iron Man* could just as well have been black — and they did it, and no one knew. It could be anyone in the suit — and then things fell into places.

Depersonalization — isolation of man from his environment — questions of identity. Yeah. Uh-huh. By the time I'd shoehorned my way out of the bar I had the story.

I told Kel the idea. He liked it. Now the only question was — where do we do it? For whom? (Counts as one question.)

Enter Joe Judd. I'd known him for years, he and I both being components of the Chicago comics community, from back when he edited a magazine called *Just Imagine*. Joe would periodically say mysterious things like, "If what I'm doing works out, I want to talk some serious business with you." Then *nada*. But I'd always respected him for not coming to me and saying, "Everything's set up we'll all be rich come work for us!" When it wasn't we wouldn't and I'd regret it. But this time he said "This is it. Let's talk." And "it" was Hot Comics. He'd read my *Chrome* proposal, wanted it. I talked to Kel. It was something of a gamble: a fledgling company instead of The Big Guys, who at least could be trusted to pay all their bills on time. But Kel said OK. (I don't remember what he said, and I don't want to put raving enthusiasm in someone else's mouth — but it was something a bit more excited than OK.)

And so I progressed from one triple-blind date to another: from me — *Micronauts* — Kelley Jones to us — Hot Comics — *Chrome*. And I think this may be the beginning of a b—

I can't say it. I just can't say it. But the book'll be good.



CARLIN (From Page 1)

tastic Four, Transformers, Thundercats, Captain America, The Dazzler, and Rom.

While employed at Marvel he also wrote *The Thing*, *Masters of the Universe* (which he continued writing freelance), and fill-ins, including *Captain America*.

Carlin was born Oct. 6, 1958, in Brooklyn, N.Y. He attended The High School of Art and Design. During his tenure there, he worked at DC Comics as an intern, doing odd jobs around the office. He went on to The School of Visual Arts, where he studied under Will Eisner and Harvey Kurtzman.

He began writing and drawing for Marvel Comics' *Crazy Magazine* and in 1981 became an assistant editor at Marvel Comics.

He resides in Brooklyn with his wife.



(Chrome continues on Page 6)



In the previous issue of CBG we introduced a new feature: Squash That Rumor. (The hits just keep on coming, folks.)

It will not appear in every issue. It will not even appear on a regular basis. But it is available to those who need it.

Professionals contact us from time to time to say that they've heard thus-and-such about themselves and they wish they had some way to clarify things without a headline making a big thing out of the rumor. You know, they want to avoid headlines like "Smith denies beating wife."

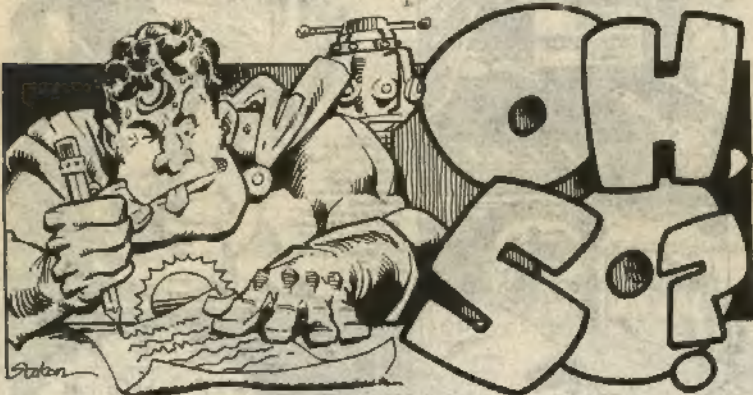
The first major-league false rumors we heard came before there was any formal comics fandom. It happened at an SF con at which a guy held forth for an hour on the inside story of the comics industry. And — as we found out, sometimes embarrassingly, over the next decade — virtually everything he said was complete fabrication. (We only recall one of his pronouncements, which was that a major comic-strip artist was actually a woman. Take it from us, folks, we've since met the man and he's not a woman.)

The first big false rumor we had to deal with personally came back in the early '60s, when we were doing *Newfangles*, a monthly mimeographed newsletter. "This is it!" the rumor announced. "Stan Lee has been fired from Marvel Comics! He's going to work for Charlton, and he and Steve Ditko will work together again!"

Well, we put that one to rest by calling Marvel Comics and asking to talk to Stan. When he picked up the phone, we told him the rumor and that he had disproved it simply by answering the phone. Incidentally, the guy who started the rumor is now a Hollywood publicity flack; water finds its own level.

Not all rumors are that easy to disprove. But what we offer is a chance for those affected to respond in their own words to stories about themselves without making a headline deal out of it all.

Check out Page 24 in CBG #674 for our first set of squashed rumors.



Mark Waid
Editor, *Amazing Heroes*
4359 Cornell Rd.
Agoura, Calif. 91301

For everyone's information:

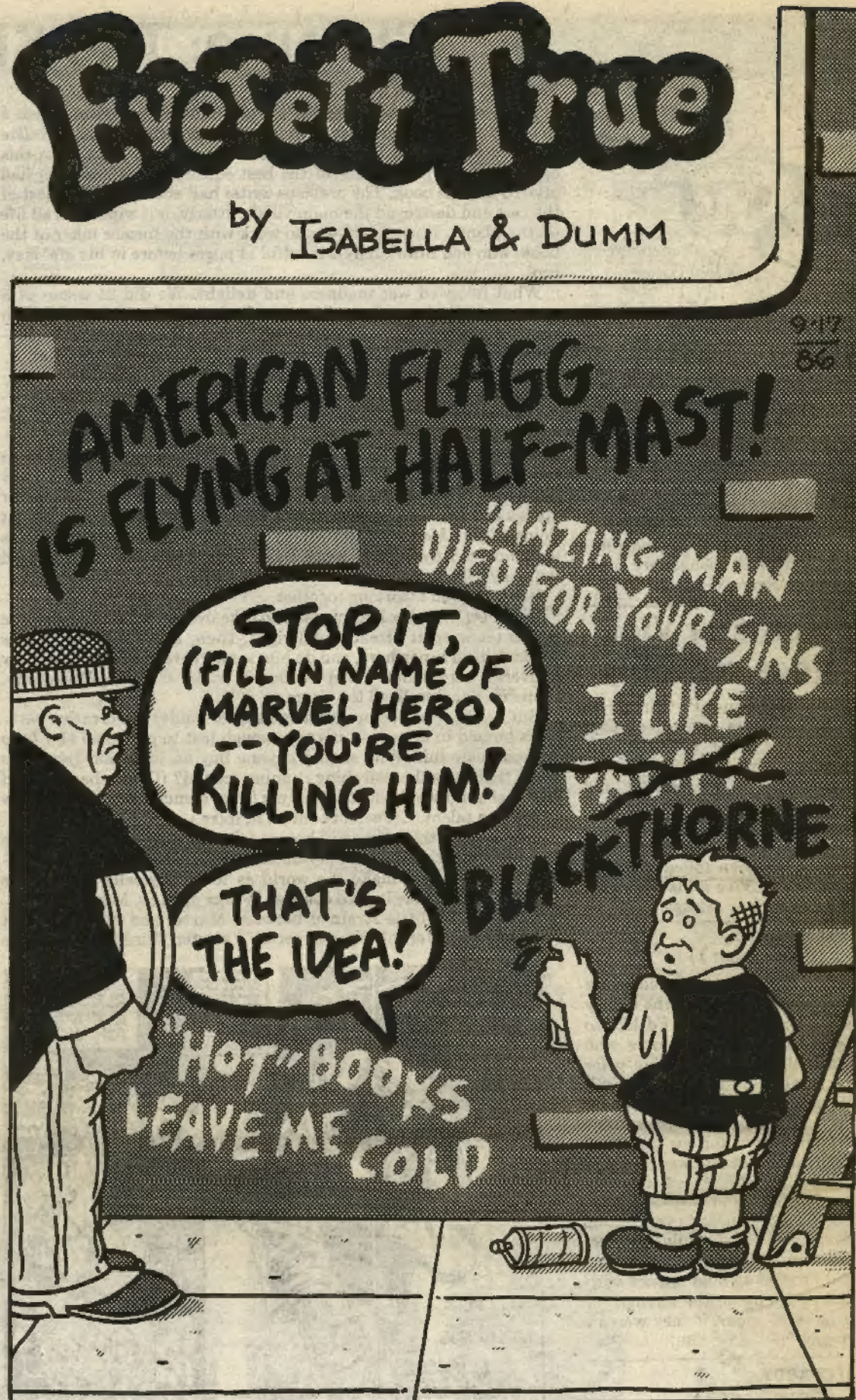
It is true that we have had problems with DC in the past. However, during the past several months, Peggy May has redoubled her efforts to maintain a good working relationship with *Amazing Heroes* and has been pleasant, good-natured, and — most of all — exceedingly cooperative. Also true: DC, in our view, spent more time catering to the national media and less time working with the fan press this past summer. Fine. We can live with this. In the long run, it's far better to get publicity to the vast, untapped audience of non-comics readers than it is to preach to the converted when it comes to such things as the revamping of *Superman*, *Dark Knight*, etc.

Please continue to run letters from *Comics Feature's* James Van Hise — they're ever so amusing to read — but please pass this message along to him: quit trying to drag us into your fight.

Laura M. Wanser
Collector's Comics
1971 Wantagh Ave.
Wantagh, N.Y. 11793

In CBG #672 you ran a letter from James A. Bain stating why a comic shop can't run a list of new books every month. He also insinuated that you had insulted comics shop owners in some manner with a hasty and unresearched answer to an earlier letter from a customer. I do not believe your answer was an insult to him, or any other retailer. I took no offense at your answer. As I recall, the customer complained because he had to reserve all or none on first issues, and with the deluge of new books this summer, he was swamped. That is the problem with order services which lock you in like that. Your advice to find another service was very good.

As to not being able to run a monthly subscription service which allows the customer full flexibility in their ordering — well, maybe he can't do it. I have been offering my customers such a service for four years. My distributor (Glenwood) gives me three weeks to return its monthly order. I take the catalog and, in 24 hours, turn it into my customer subscription form. These are mailed out within three days to all my customers. They have between 10 to 14 days to fill it out and return it. In many cases, I don't see some customers more than once a month, but this way I can still count on



their orders. This still allows me at least three days to add these together and form my order. Granted I do this with the help of my computer now, but for the first two years this was all done by hand. Right now we have outgrown our present computer and are looking at spending more than \$20,000 for a new system. As for staff, it consists of my husband and me. We process more than 500 regular customers. It isn't easy, but it can be done.

All of these customers pick up all of their books. We have never had a problem, except when the publisher substitutes a reprint for the intended story. This has not happened in quite some time because of agreements reached with the publishers at the Glenwood Las Vegas meeting two years ago. They get exactly what they order, but they have full flexibility every month.

If the retailer prefers not to offer such a system, or his/her distributor does not provide sufficient lead time (perhaps a new distributor will help) then that is that retailer's option. Every person is entitled

to run his/her shop as he/she sees fit. What works for one will often not work for another, that is where the consumer has to make a decision as to which service is best for him/her.

Robert J. Sodaro
P.O. Box 1081
Fairfield, Conn. 06432

I don't really mean to put on my "wise guy" hat (Yes, you do! No, I don't! Yes, you do! No, I don't — slap!), but I do have a question. To wit:

On the display page of CBG #669 you feature a story about a small, independent comic company named "Airiell" and their publication *The Adventurers*, which they are apparently no longer going to publish. While I have never read any of Airiell's comics, and have only briefly heard of the company itself, I suppose that the story was newsworthy enough to have made the front page.

(For the record, a number of years ago I grew disenchanted with all of the fan pub-

lications as they seemed to only run Marvel and DC news, with the independents making it into print if there was room left over. I always applaud publishers that remember that comics don't begin and end with the big two. Further, when small press comics push the big guys off the from page it's even better.)

Where am I going with all of this? Glad you asked.

In the letters column a CBG reader goes on about how he had a tough time tracking down issue #1 of *Airiell's Adventurers*. His desire to obtain the title stemmed directly from your mentioning it in the review section. Yet your reply indicated that the book wasn't worth the money he spent on it!

I'm confused. Why are you giving front-page treatment to a comic that isn't worth buying? Yes, yes, as a journalist you must remain objective and not let your opinions influence your reporting of the news. But please consider this: By placing them on the front cover you've automatically given (LETTERS, Page 6)



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October 24, 1986

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ISSN 0745-4570

Phone: 1 (715) 445-2214

Telex: 55-6461 (Krause Pub UD)

Comics Buyer's Guide (ISSN 0745-4570) is published weekly for \$24.95 per year by Krause Publications, Inc., 700 E. State St., Iola, WI 54990. Chester L. Krause, president, and Clifford Mishler, executive vice-president. Second class postage paid at Iola, WI 54945, and additional mailing offices. Postmaster: Send address changes to *Comics Buyer's Guide*, Iola, WI 54945. Entire contents copyright 1986 by Krause Publications, Inc. Typographical errors occasionally appear in advertisements, and prices are subject to change without notice.

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LETTERS

(From Page 4)

them primary importance. Of course they deserve coverage, but towards the end of the issue, not the cover. Surely Comico's and Blackthorne's properties being optioned for movie and TV deals is more

important than a third-rate publisher dropping a third-rate title.

If anyone from Aircel is reading this, please understand, I am not condemning your products — to be sure, I've never even seen your products — I am simply belaboring the obvious. Since *CBG* is one

of fandom's major sources of news, I expect the front page to be major news and, while the story is important to you, I don't think it deserved front page treatment. (A local news item wouldn't make the lead story on a network newscast — news is news, but let's get our priorities straight.)

In the first place, the company mentioned in 24-point type on our cover is Aircel, not "Aircel." In the second place, *The Adventurers* is a so-called "hot" title for which an inflated \$25 and more is being charged. When the publisher drops a title which is apparently in demand, we consider that news.

In the third place, we did not say that the comic wasn't worth buying; we said that it was not worth buying at the inflated price being asked for it. There is, obviously, a vast difference. Something can be worth \$1.50 without being worth \$25.

In the fourth place, TV and movie options are a dime a dozen these days; when one of those options is picked up and a TV series or movie is actually made, we'll be talking cover story.

A local item invariably winds up as the lead story on a national newscast — it may be "local" to someone who lives in Washington, D.C., or Rome, Italy, or Chernobyl, USSR, but it's "local" to someone. What counts is how important a story is to a significant number of persons, not where it occurs. To the dozens or hundreds who are paying ludicrous amounts for *The Adventurers*, it is worth noting that the original publisher dropped the title as quickly as it could.]

Robert J. Sodaro

P.O. Box 1081

Fairfield, Conn. 06432

I realize that you didn't expect to hear from me again so soon, but by the same token I didn't expect to write again so soon. I also didn't expect to read the kind of story I discovered on the front page of the latest issue of *CBG* (#671). In that story you report that Jim Salicrup is to be the new editor on the Spider-Man titles. Fine, no problem, then why am I complaining? Glad you asked.

Only this: Who was the previous editor? Why is he no longer the current editor? Was he forced out? Did he quit? Did he die? What? And no, this is not a minor point. You wouldn't run a story that stated "Dick Giordano, vice-president and executive editor of DC Comics, announced today that the new writer-artist team on Superman would be Gerry Conway and Keith Giffen," without once

mentioning John Byrne or why he was no longer on the book. You're supposed to be journalists, and yet you've apparently ignored a major part of your story.

Why? Is it because Jim Owsley (the former editor) isn't newsworthy? Because he's not a "fan-fave"? Because you didn't think anyone would care? Because you didn't know or remember who used to edit the books? Because you were told not to mention him? Because you felt that it didn't matter?

I presume that the announcement came from Marvel, probably in the form of a press item or a phone call direct from Salicrup, thus I realize that you wouldn't be told something like, "Jim was fired because he didn't make the height requirement. It's now a rule that all editors have to be at least six feet tall, and he was only 5'11". But a line like, "Jim Owsley, the former editor, stepped down to devote more time to his writing" or

even, "No reason was given as to why Jim Owsley would no longer be editing the titles. Owsley could not be reached for comment," seemed to be in order.

Seems to me that this is a major omission from the story. That you don't know what happened to Owsley isn't a crime, but a line or two at the end of the item (like those mentioned above) would have indicated that you at least attempted to find out. As it stands, it appears that you blindly accepted the information given you and didn't care what the reasons were behind the action.

The primary reason I point this out is because *CBG* is the major source of news for a sizable percentage of comic fandom. As for me, I'll be working on the year-end issue of *Amazing Heroes Preview* in a week or two, so I'll eventually find out what happened, but all those fans who

(LETTERS, Page 8)



(Chrome continues on Page 8)

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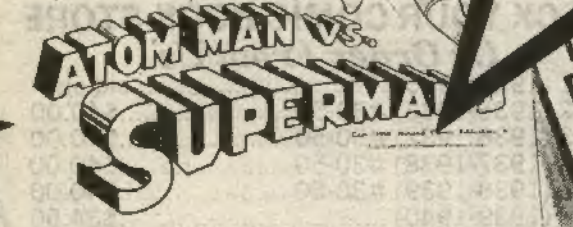
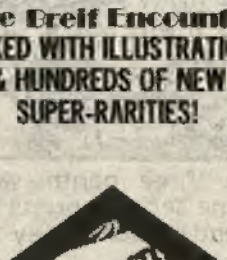
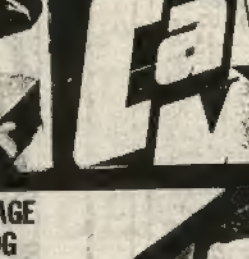
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LETTERS

(From Page 6)

aren't able to call up the Marvel offices

and speak directly to the editors need someone to inform them. That means you, AH, or the Journal.



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Sure, we're all friends, and let's keep it light and easy, but if you intend on calling yourselves journalists you have to play the part. As journalists, you have a certain responsibility to your audience to give them as much information as you are able. And that means going behind the antiseptic press releases you are sent to discover if there is any more to a story.

I like Jim Owsley, and had the chance to talk to him at length a number of times. I feel that he was one of the better editors of the Spidey titles. (Please note, I have no problems with Salicrup, as I used to work for him on *Marvel Age*, and like him as well, but I feel we should know what happened to Owsley, and — by the by — if Salicrup will still be editing *Marvel Age*, and if not, who will.) Your story told me none of these things, and it should have.

Yeah, I know, I'm a loud-mouthed, arrogant SOB, and I've got no right to tell you how to edit your paper. Only this time, I'm also right.

[The second paragraph of the story in question begins: "Salicrup has been chosen to edit the Spider-Man line for Marvel, taking over from Jim Owsley." (Emphasis supplied for the benefit of hasty readers.) So much for complaint #1.

No, the news did not come in a "press item" (whatever that is) or phone call from Marvel. It was not released by Marvel in any form at all until we called to ask about it.

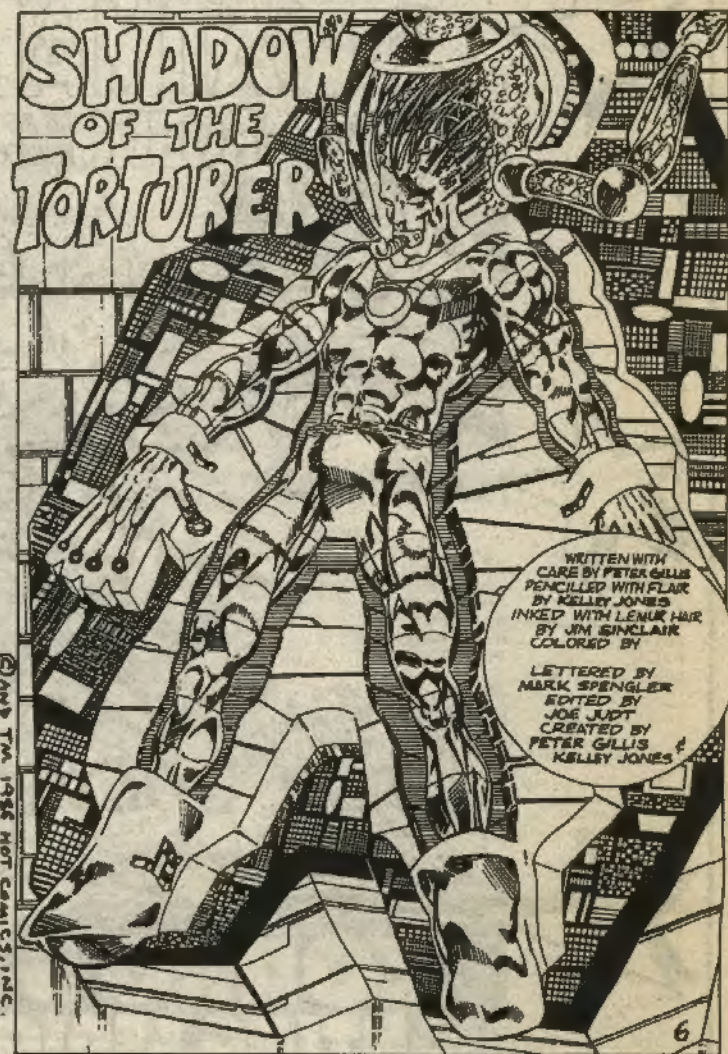
The reason the story does not say why Jim Owsley — who the editors of CBG like very much (a fact which is irrelevant to journalism) — was replaced by Jim Salicrup — who the editors of CBG like very much (another irrelevant fact) — is because no one at Marvel would say why. We report only what others say, we do not make these things up. However, it is possible to read between the lines of our story, which mentions that the new editor is faced with scheduling problems, implying that some titles were late. We

assume no responsibility for what is read between the lines, however, only for what is contained within the lines themselves — such as Jim Owsley's name.]

Robert J. Sodaro
P.O. Box 1081
Fairfield, Conn. 06432

Oops.

Excuse me while I remove my size 10 foot from my size 20 mouth. After my letter of the 17th was sent (natch), it was pointed out to me that I made a slight error. John Wilcox brought to my attention the solitary line that mentioned that Jim Owsley was the departing editor of the Spider-Man titles. A line I obviously missed. (LETTERS, Page 10)



(Chrome continues on Page 10)

TERRY

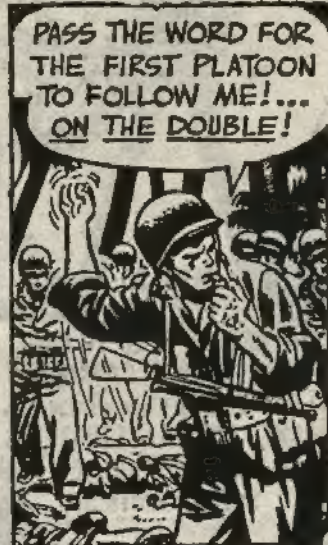
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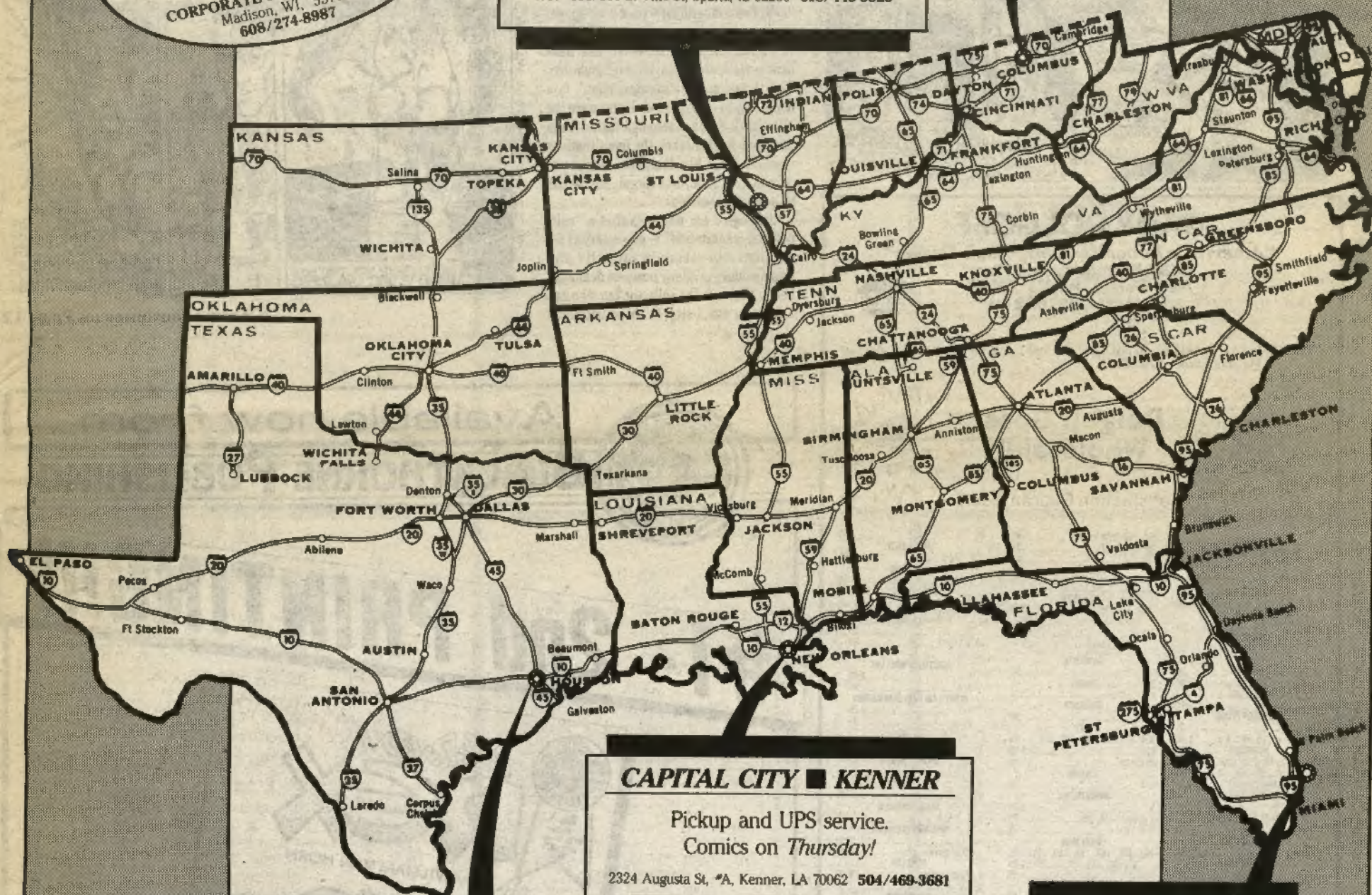
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LETTERS

(From Page 8)

Well, I guess it just supports an old

adage of mine, that if you're going to screw up, you might as well do it in a big way. But, never let it be said that I don't

know when I'm wrong. Thus, I apologize for jumping down your collective throats. I will have to pay closer attention to what is going on before jumping on my soap box.

Stuart Kerr

Arrow Comics

1269 Russell St.

Ypsilanti, Mich. 48198

After reading the IADD guest editorial by Charles Rozanski in the Oct. 3 issue of CBG, I felt it was definitely time to make public a few thoughts that have been merely seething inside me for quite a while now.

First, let me say that I agree with the conclusions of said editorial and am glad to see a group such as the IADD forming in response to the unconscionable acts and attitudes of a (very) few individuals in the comics marketplace. We would all like to be successful in our chosen field, but it is only the long-term health of the industry that makes real success possible. I and the rest of the Arrow crew, along with the greater portion of publishers, distributors, retailers, and fans, are involved with comics because of a fondness of the art form and the enjoyment we derive from reading and collecting.

I also appreciated the thoughts of Loen Gregoriadis who enjoys speculating. In itself, there is nothing wrong with speculation and this type of trading is healthy to the marketplace. However, the issue here is not speculation, but manipulation. The term "market manipulation" is a polite way of saying fraud. If this were the New York Stock Exchange rather than the comic book market, the five situations mentioned by Mr. Rozanski would not only be unethical, but illegal, and would be dealt with harshly.

Although I am not sure that a "self-policing organization" is necessary (I for one strive to maintain integrity and responsibility in all my business dealings), I echo that it is the collector/fan who can ultimately put a stop to the situation by

simply using common sense and not getting caught up in "speculation fever."

Accusations that small press publishers are purposely underprinting for the sake of creating an artificial demand and, consequently, an inflated back-issue price upset me, but I can understand the consternation of the reader who finds that the two-week-old title he had been look-

ing for is now going for three, four, five, often ten times the cover price because it is "scarce." I would like to address this issue and state Arrow Comics' position on the matter.

Simply put, it's a matter of economics. We are a small company — a very small company. We do not have the financial

(LETTERS, Page 12)



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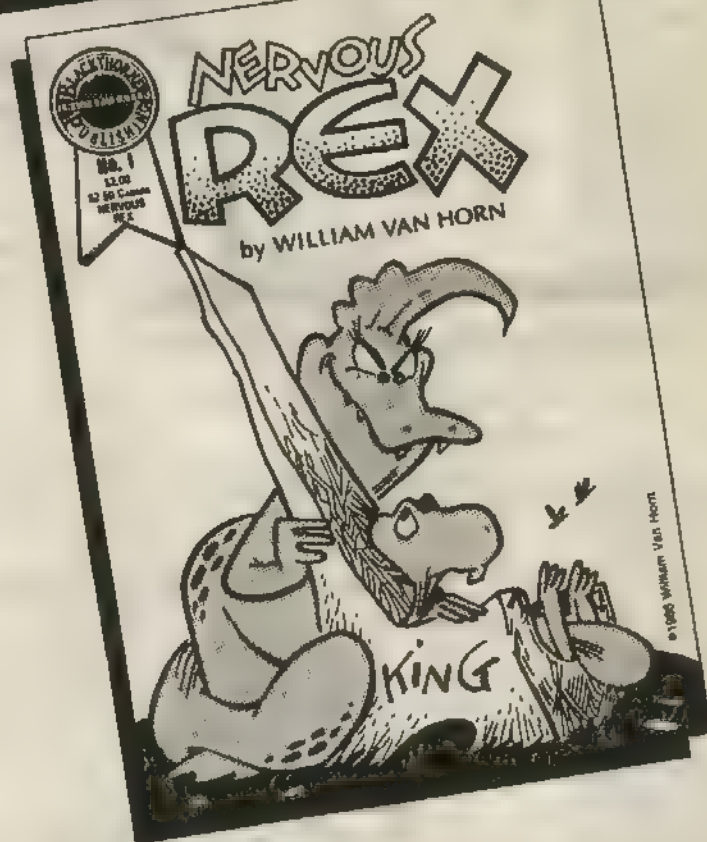
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LETTERS

(From Page 10)

resources to print large numbers of extra copies that may or may not sell. When we first got started, releasing *Tales from the Aniverse* #1 and *The Realm* #1, our attitude was that, hey, if we get 5000 advance orders, then we go to print. If not, well, we gave it our best shot. We had no idea, only hope, that Arrow would be successful. I sincerely believe that our books are of a high level of quality and are improving as issues go by. And that has been the larger and more important reason for our success so far. (I really won't consider Arrow successful until we've been around five or 10 years.)

When *The Realm* #1 started shooting up in value (along with *Fish Police*, *Trol-lords*, etc.) we had the choice of printing our second issue, which was ready to go, or reprint the first. We did not have the funds to do both at that time. Coupled with the fact that we had previously stated that Arrow Comics had a "no reprints" policy, that determined that we go ahead with our production schedule as planned. We included an "Our Story Thus Far..." explanation on the inside front cover so that it would be possible for new readers to follow the story.

The print runs of both *Tales from the Aniverse* and *The Realm* have been steadily growing and reader response has been very positive. We are now overprinting by a substantially larger amount and the scarcity of the first two issues of those books should not be repeated in the future.

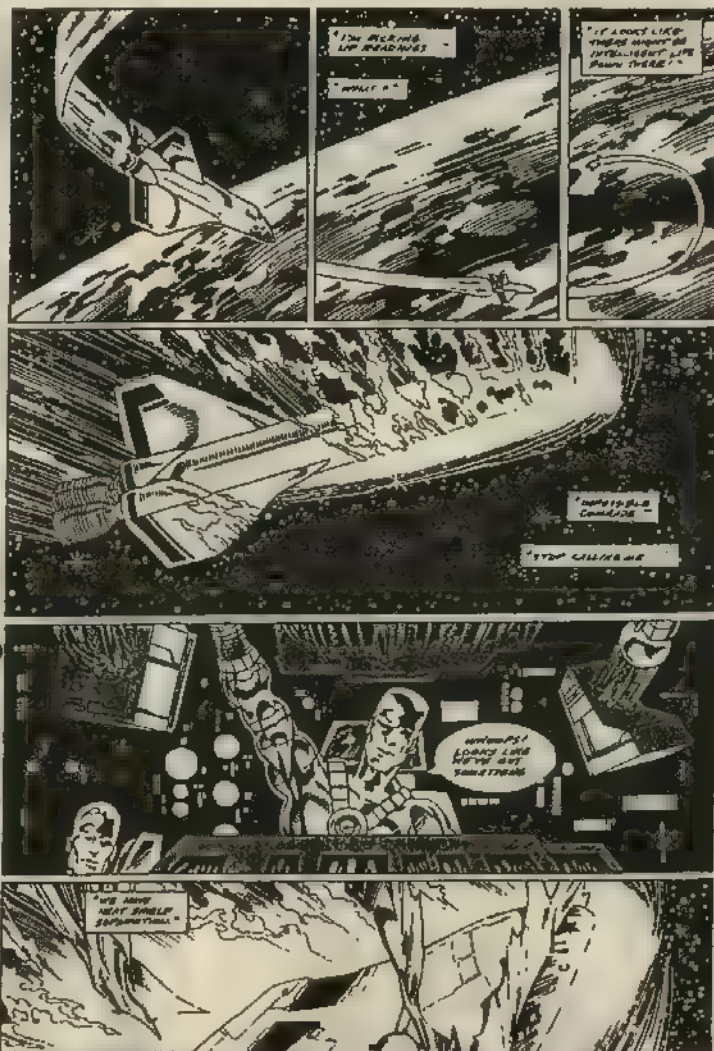
Now, however, we find that the demand is so great for those books, and the negative response to the high prices on them a blemish on the reputation of quality,

dependability, and integrity that we are trying to build, that we feel we must offer the reader some type of reprint volume

that is both affordable and a "new" product in itself. We will be in the position to follow our regular production schedule

and publish these reprint volumes in mid-summer of '87. We haven't worked out all

the details yet, but we will send out press (LETTERS, Page 14)



(Chrome continues on Page 14)

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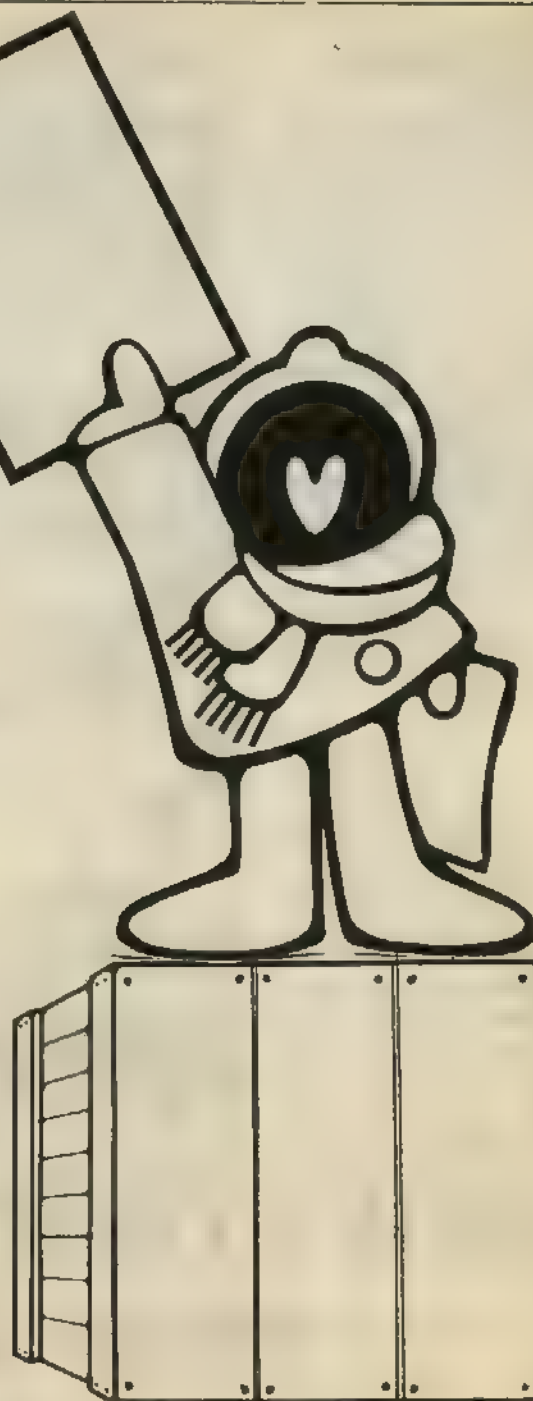
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LETTERS

(From Page 12)
releases in the near future.

For those who wish to see the early issues of *Aniverse* or *Realm*, especially those who refuse to buy current issues solely because of the fact that the first couple are so scarce and high-priced (an understandable reaction and not at all irrational), and don't wish to wait for the summer reprintings, we offer to make Xerox copies of the issues at 10 cents a page plus a dollar for postage and handling (\$3.80). Don't worry, these cannot possibly become "collectible" and so will not also go up in value and become unobtainable.

Our primary responsibility is to the reader, I mean the actual reader, not those who collect for the sake of profit. Speculation fever will not support Arrow Comics or anyone else for the next 20 years, so we have to produce high-quality, entertaining comics and build an audience of readers who are loyal because they enjoy our products.

Peter S. Gregory
2121 W. Addison
Chicago, Ill. 60618

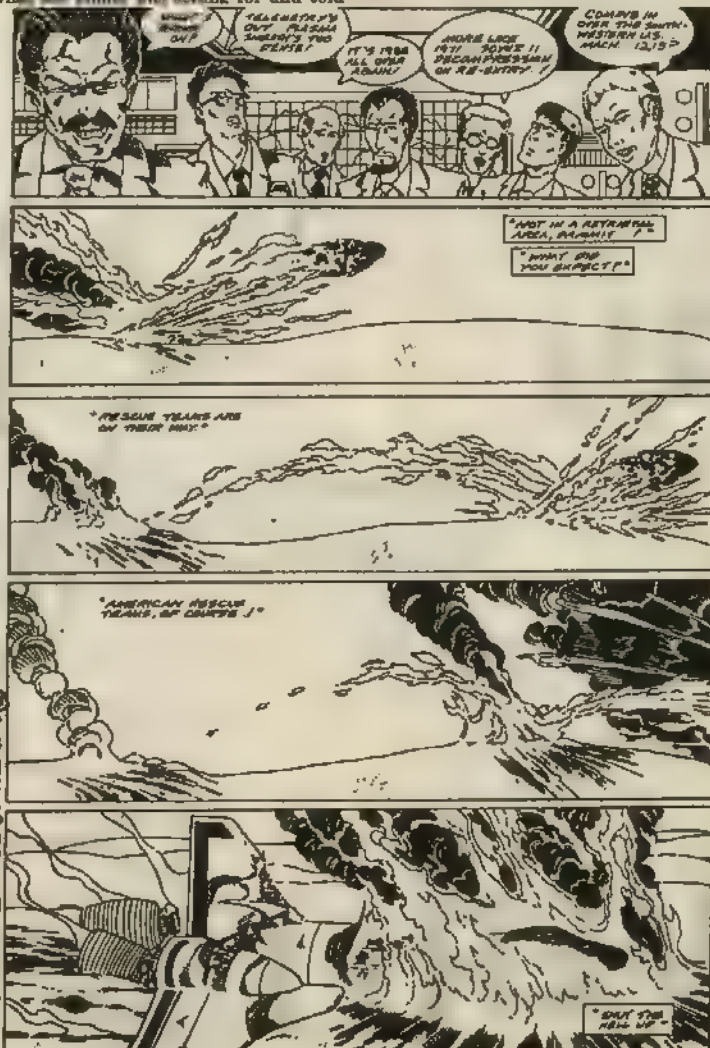
After years of subscribing to *Comics Buyer's Guide*, I am finally writing to "Oh, So?" For months there seems to have been a general fan attack against dealers, retailers, and comics services. I have to speak out as a person who owns none of the above but buys as much good product as possible from whoever will sell.

Loop Comics at 185 N. Wabash on the 11th floor in Chicago is the best new comics shop in Chicago. You can count on them never to gouge you on a hot comic. In fact, last week I witnessed a young girl

trying to purchase a copy of a hot, hot comic selling in this paper for \$12 or more who was told after the dealer looked to see what the comic was selling for and told

that since they don't sell back issues but he has a copy he would sell it for double

(LETTERS, Page 16)



(Chrome concludes on Page 16)

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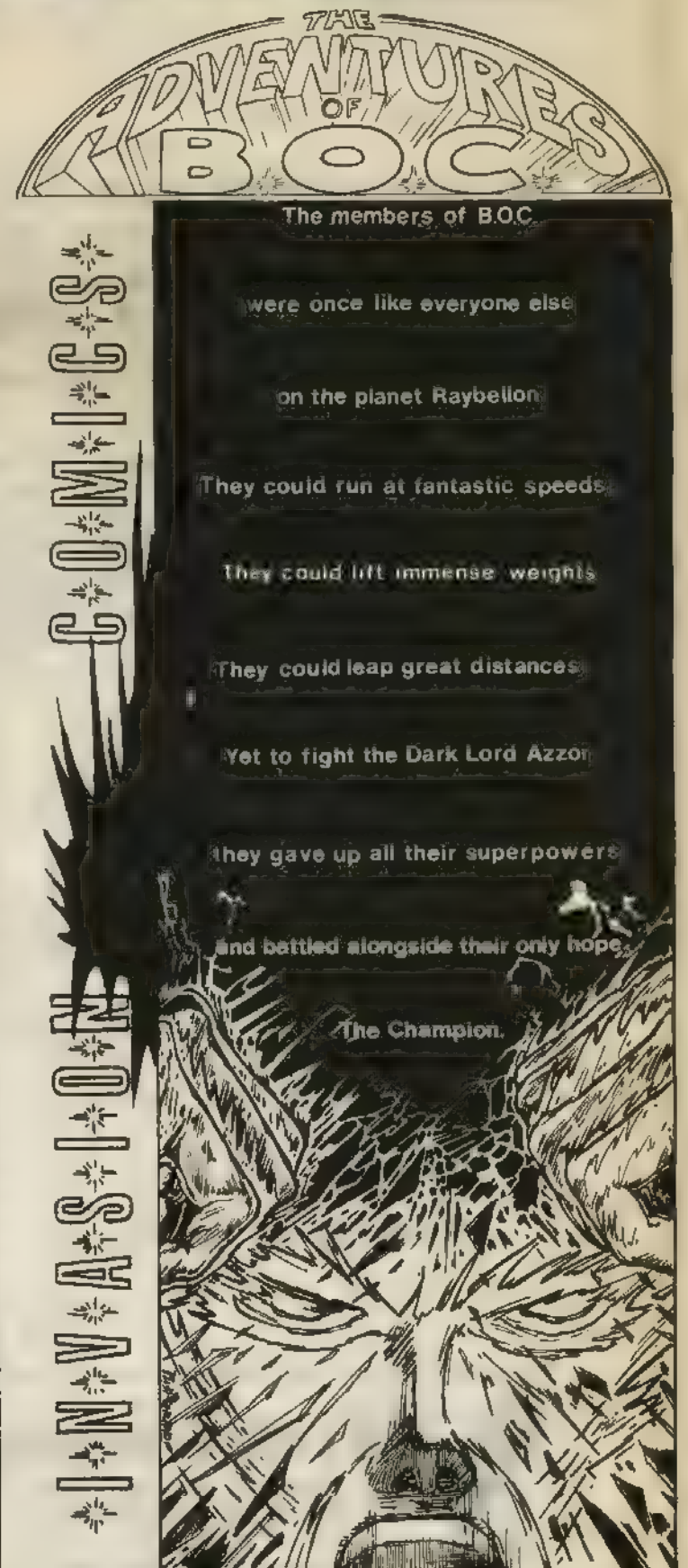
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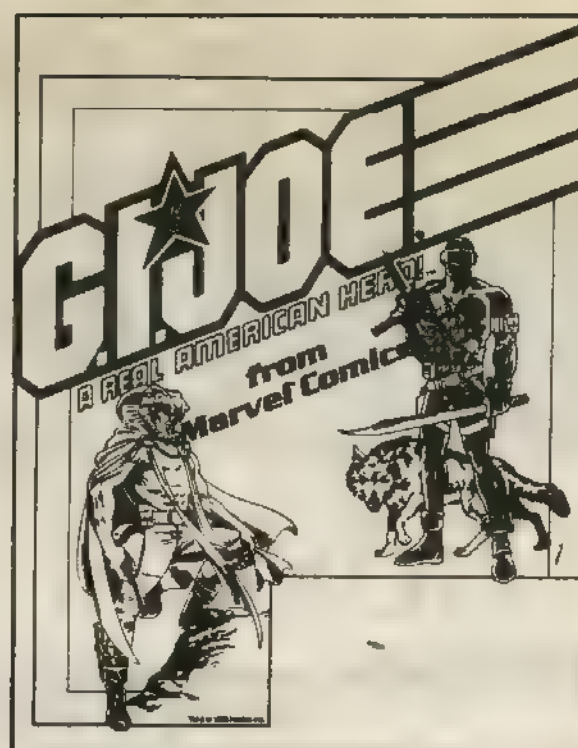
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LETTERS

(From Page 14)

cover price — \$3.

You can ask them to hold hot comics and the price does not increase. If you missed a hot comic by being out of town or not getting there the day it arrived and sold out, they will try their best to locate one for you at cover price (unless they pay more from a dealer). When in Chicago, do not miss their office, Room 1103.

When buying through the mail, Universal Comics I have found is tops. Again they do not extract a pound of flesh for

their hot, hot comics. They deal with their clients with integrity. Yes, their prices may go up with the market but it is us the collectors who cause most of these fantastic price increases. There are some hundred thousand or more collectors and when a small independent prints 5000 to 10,000 copies of a good to excellent comic it immediately becomes hot.

I have seen no evidence that any dealer has purchased all copies of an independent comic to corner the market. How stupid. They would have to be the greatest predictors in the world and if they

were that good they would not waste their talent in the comic market place but buy stocks or win the lottery every day. Some retailers don't even read the product they sell. Bud Plant puts out an excellent guide to dealers but who knows how many read it or believe it. An excellent comic will always be hot, hot, hot.

Read Don and Maggie's reviews to get an idea of what to look out for. While I don't always follow their advice, their reviews are always informative. Don't buy bad comics, hot or not. Comics are worth nothing or what you are willing to spend.

Don't buy if you feel you are ripped off.

I'd also like to commend the colorists who worked on the first issue of the *Twilight Avenger*. They gave that comic a truly '30s feel. While I'm only 43, I still remember and collect '30s objects. *The Miracle Squad* is another new comic that deserves a read by anyone who can find it.

Let's give Marvel's New Universe a chance and ditto to DC. If you don't like it, don't buy it. I like *Merc* because it reminds me of high school in Detroit City. Great covers, gives you the feel of a public school.

I'm glad the ducks and mice are back

from Gladstone and *Richie Rich* and more product from Star. DC seems to be the only company counting on others to bring young children into the market. Too bad, I loved *Sugar and Spike*, *Boy Commandos*, and *Rex the Wonder Dog*.

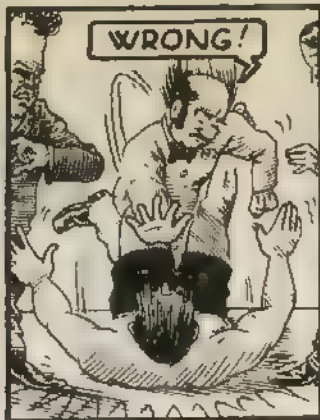
I wish Harvey would reprint some of those great *Joe Palooka* comics and old pre-Code horror comics. DC could bring back *Heckle & Jeckle*. Will anyone reprint the original *Airboy* comics in color?

Last word. Hurray for Dave Stevens' return to the *Rocketeer*. He is the best comic artist-story teller alive.

REID FLEMING

WORLD'S TOUGHEST MILKMAN

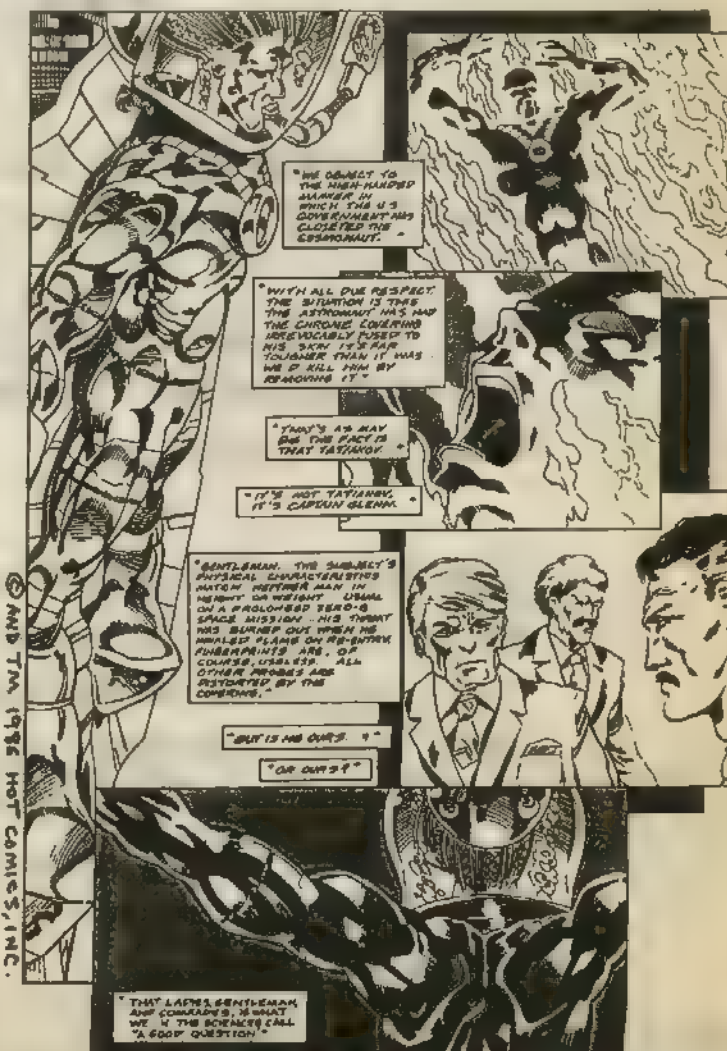
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WORLD'S TOUGHEST COMICS



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(This concludes CBG's preview of *Chrome*)

Splat!

Mad Dog's 1st title is humor comic

The first title to appear from Jan Strnad's Mad Dog Graphics will be *Splat!* a humor comic edited by Tom Mason.

Mason is the creator and former editor of *Honk!* published by Fantagraphics Books Inc. *Splat!* will be similar in content to *Honk!* but, according to Mason, "with certain crucial differences."

First, *Splat!* will be comic-book-size rather than magazine size, making it "readily collectable, baggable, and fileable — the three most important attrib-

utes of a humor comic," Mason said.

Second, *Splat!* will be cheaper ("A fourth major attribute," he said) than its predecessor: The cover price will be \$1.75 for 32 black-and-white pages plus a full-color cover.

Third, *Splat!* will not be restricted to mature readers. "Somehow I can't see putting a 'mature readers' advisory on a comic book called 'Splat!'"

Fourth, *Splat!* will be monthly.

The first issue of *Splat!* will go on sale in February 1987. It will have a full-color cover painting by Ken Macklin — known for his work in *Heavy Metal*, *Albedo*, and *Critters* — and interior strips by what Mason called "today's brightest and most outrageous cartoonists."

An interview is scheduled with cartoonist Sam Gross, author of *An Elephant Is Soft and Mushy* and *I am Blind and My Dog Is Dead* and creator of *National Lampoon's* notorious "frog legs" cartoon. "But, mainly, it's comics," Mason said.

Publisher Strnad said, "I like working with Tom because he's a consummate professional, very reliable, and he has his own office supplies."

Cartoonists interested in submitting work to *Splat!* can send photocopies and a self-addressed, stamped envelope, to Mason at *Splat!*, P.O. Box 931389, Hollywood, Calif. 90093.

How's that again?

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THE LAW is a ASS

by Robert M. Ingersoll



We can't blame John Byrne. He's only drawing the book. He isn't responsible for the plot. Besides he's of English/Canadian descent, so he wasn't required to learn United States history.

I'm talking about *Legends*, of course, DC's latest *Multiple Super Hero/Villain, Continuity-Changing, Epic Mini-Series*. For those who thought *Crisis* was ill-conceived, *Legends* will have you screaming faster than you can shred *Secret Wars*.

The premise of this book is that Darkseid, in order to prove to The Phantom Stranger that mankind is basically base, sets out to turn Earth against its heroes. (It's been a slow season in the Realm Mystic, readers; Phantom Stranger has nothing better to do than participate in lopsided debates.) Darkseid sends Glorious Godfrey to Earth to preach against heroes and for the common man, so that the common man will turn against heroes.

Godfrey succeeds.

After decades of proof that the super-hero is a force for good, one wimpy demagogue is able to turn man's collective mentality against all super-heroes overnight. We're talking rioting in the streets, mass protests, effigy burnings, mobs beating up Robin, and overdue library books.

No, I didn't forget to explain

why mankind was turned against super-heroes so easily. However, since you ask, yes, there is a reason for Godfrey's immediate success. He has a super-power. I quote from *Who's Who* #9: Godfrey is "An orator with incredible persuasive powers." In other words, Godfrey has that most boring of all super-powers, a voice so compelling that it forces all who hear it to agree. (Why boring? Because the only way to portray Godfrey's power is to use word balloons. Large word balloons. It's as visually exciting as a test pattern.)

There is also a reason why I quoted from *Who's Who*. Despite the fact that Godfrey's super-persuasiveness is essential for the plot's success — I flat out refuse to believe that mankind would turn on the super-heroes without Godfrey's abilities — the same writer who had Captain Marvel run through the entire pantheon of Greek gods so that the reader could know what his powers are forgot to have Godfrey tell us what his powers are.

Anyway, the situation becomes so precarious that President Reagan issues an Executive Order forbidding super-heroes from any activities until the crisis has passed. This Executive Order is the single most ill-conceived part of the *Legends* plot. It deserves lots of space of its own. I'll get back to it.

Said Order causes Professor Stein to feud with Ronnie Raymond, thereby negating Firestorm's abilities, because his component parts aren't cooperating. It also prompts J'onn J'onzz to disband the JLA.

I guess *Legends* isn't all bad. If it does nothing else, it will result in the death of the new JLA. *JLA* #258 should be the best-selling issue in years. What every fan has been crying to see actually happens. *Vibe dies!* And it's not a heroic death, either. *Vibe* dies exactly the type of death befitting his character, power, and costume: a meaningless, pointless, and stupid death, which was the result of his own carelessness. I await the next three issues of *JLA* eagerly. Some of the house cleaning left over after *Crisis* is going to happen — Gypsy, Steel, and Vixen will meet similar fates.

But, you ask, if all the heroes are forbidden from acting, who's going to fight the bad guys over the next four issues? The Dirty Dozen, that's who. Granted they've been given a new name, The Suicide Squad, but it's still The Dirty Dozen.

The Suicide Squad is a super-powered team of former villains who have been offered pardons if they will join a Government-sponsored group and fight for good. It will make its debut in *Legends* #3, then spin off into its own continuing title.

Let me see if I have this straight. Mankind no longer trusts super-heroes, so the Government is sponsoring a group of super-villains to fight for the right. Right. Perfectly logical. Why, Captain Boomerang alone has built up oceans of good will over the years.

While we've got the Suicide Squad on the griddle, as it were, which Government official had the bright idea of enlisting Blockbuster? Blockbuster is a former genius who has turned

into a super-strong giant with the I.Q. of a Dr. Scholl's Foot Pad. How did they induce him to join in the first place?

"Blockbuster, we want you to join our super-group."

"Guuuuuh."

"If you do you'll get a reward."

"Guuuuuh."

"We'll give you a pardon."

"Why didn't you say so in the first place? I'm in!"

Finally, we've got to be concerned with what The Suicide Squad's going to do when it learns it's being conned. The Federal Government is offering pardons if these villains will fight for good. The Federal Government can only pardon federal crimes. Since the members of The Suicide Squad have only committed state crimes, their pardons are worth about as much as a mint condition *B'wana Beast*. At the end of *Legends*, the entire Suicide Squad should end up back in state slams and unavailable for participation in the forthcoming *Suicide Squad* comic. Gee, a super-team without any members. It's still a better team than the new JLA.

OK, back to that Executive Order and why no one who studies U.S. History should ever have come up with the stupid idea in the first place.

The President could not have issued such an Executive Order. He does not have the authority under the Constitution to issue it. The super-heroes are free to continue their activities. Sure, some of the heroes, like Superman, might have cooperated out of the goodness of their hearts. But others, like Guy (The Only True Green Lantern) Gardner, would have believed in the ban as much as I believe Reagan doesn't use Grecian Formula. These super-heroes would have kept on super-heroing with impunity. If the President tried to punish them for violating his

order, he would have found out it was as useless as a cotton-candy umbrella.

Why can't the President issue such an Executive Order? How much time do you have? Probably more than I do, because I've run out of room in this column. Come back next week, and I'll explain why the Executive Order forbidding super-heroics, the single biggest plot element in DC's new multi-issue epic, couldn't happen.

ROBERT M. INGERSOLL, comic book fan and attorney, wants to talk about *Captain America* #325 and the outrage that I felt when I saw the villain of the piece, *The Slug*. Given that this is my column, I figure I'm allowed.

The Slug is a huge — obese does not begin to describe how fat he is — villain. He is impossibly huge. If anyone in real life were as fat as *The Slug* was portrayed (I would estimate his weight at one ton), he would die. He would not be able to move, his bones would not support his own weight so he'd crushed himself, and his internal organs would not function. (OK, these are guesses on my part. I have no medical training. Is there a doctor in the house? If so, am I wrong, could *The Slug* really live, if he were as big as shown?)

However, it is not *The Slug's* obesity that outraged me; it was his questionable originality. (Actually, his originality isn't questionable at all. He had none.) *The Slug* is a criminal overlord, sits on an industrial-strength steel chair, presides over hedonistic parties for his underlings, and delights in torturing persons for the viewing pleasure of said party-goers. A more thorough and complete rip-off of Jabba the Hutt I have never seen.

So much for the House of Ideas.

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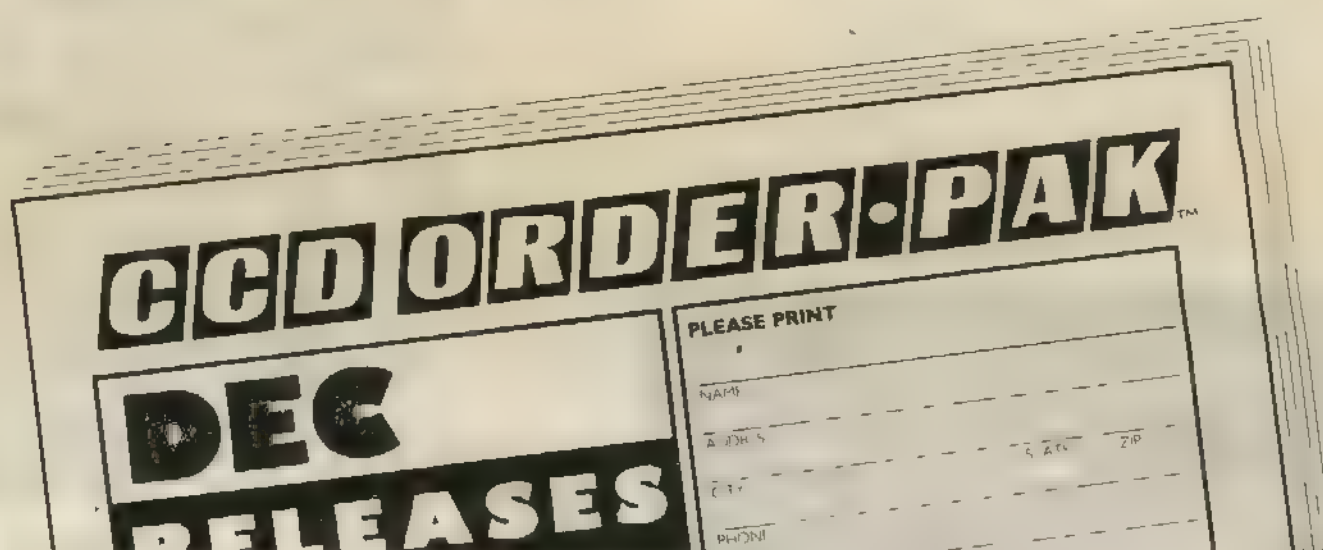
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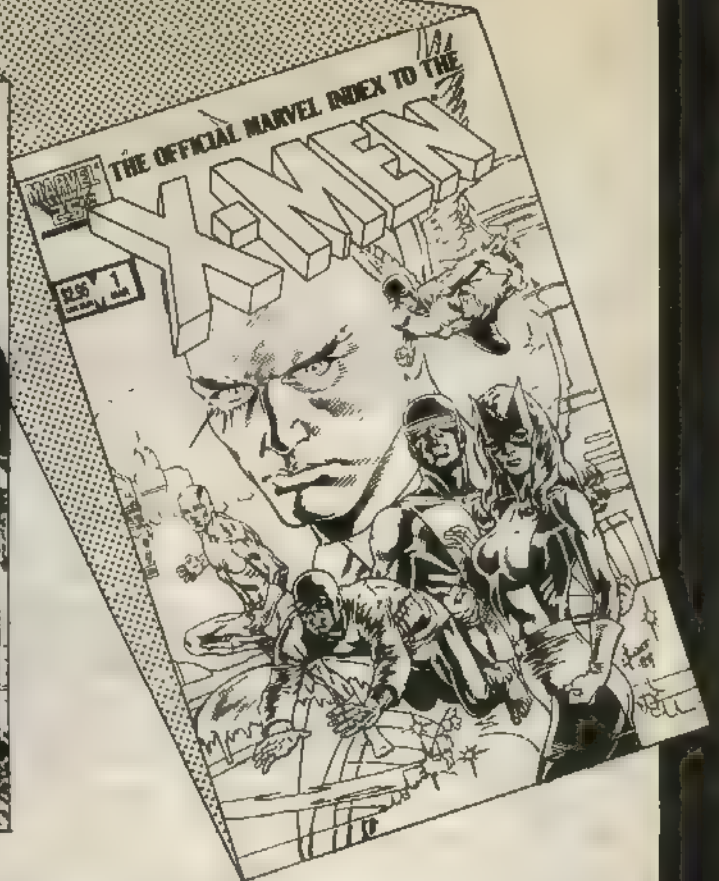
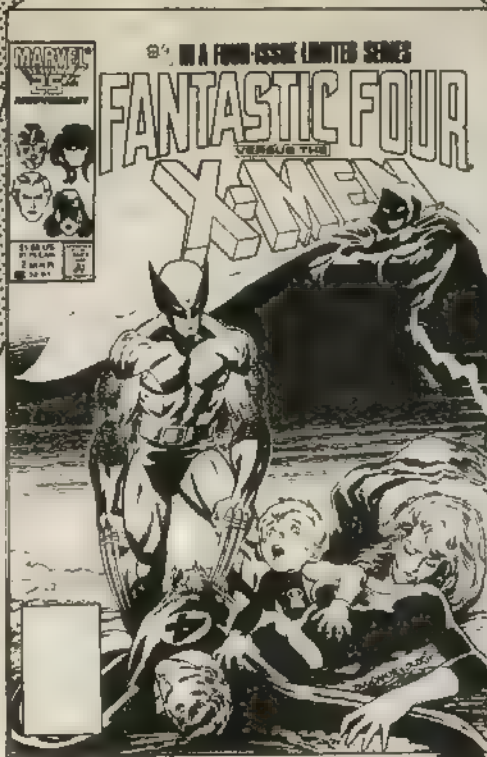
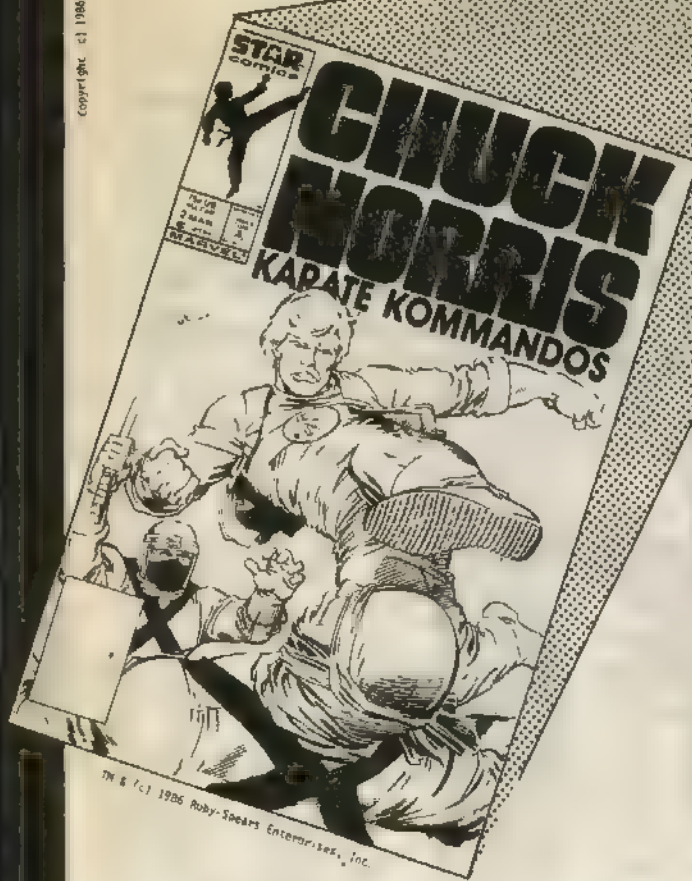
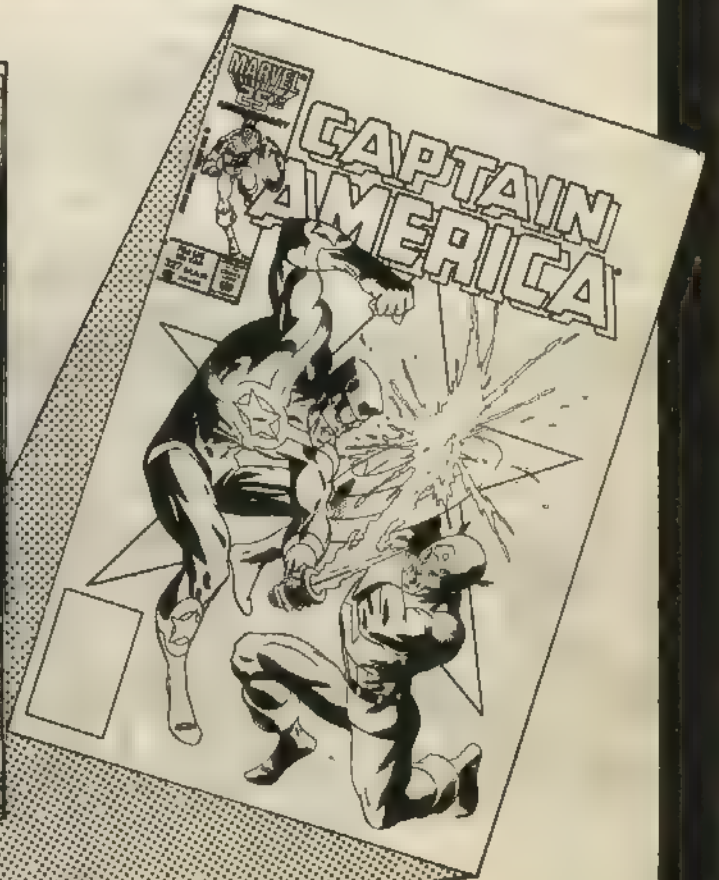
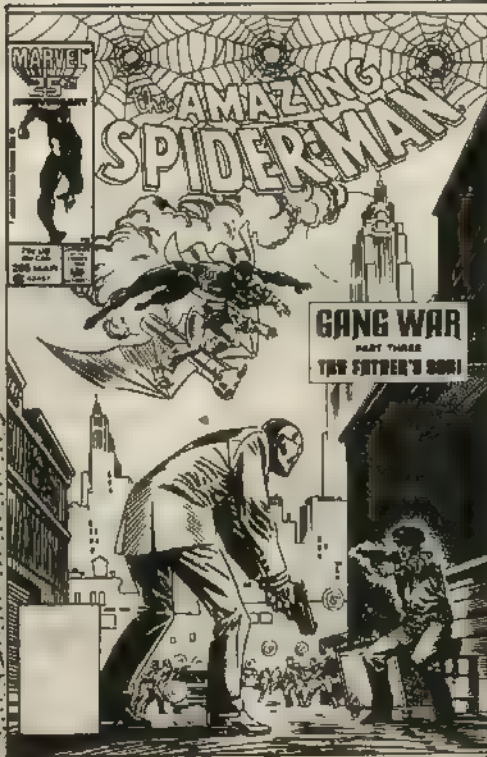
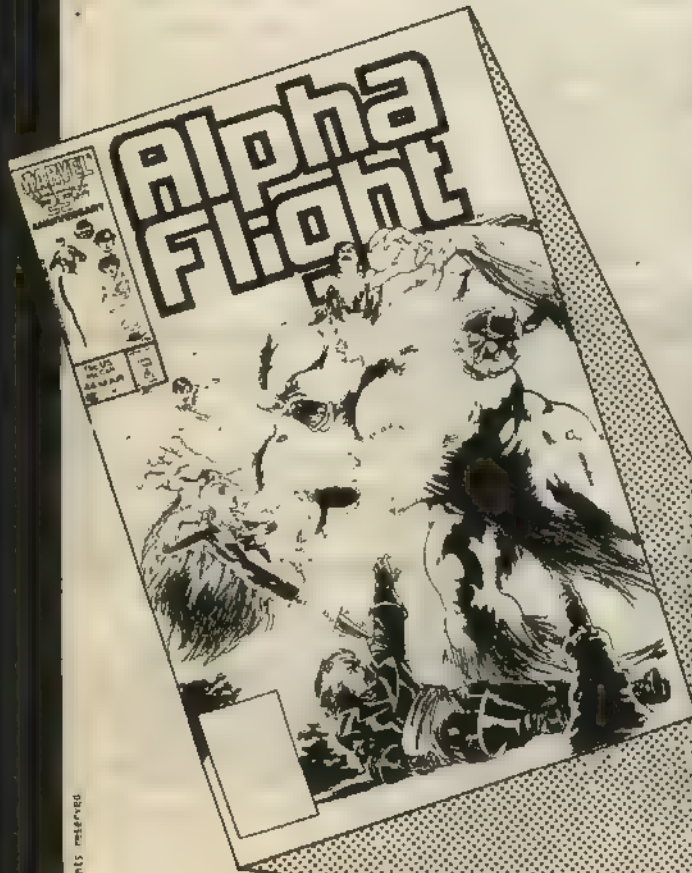
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• S.C. Rawles, editorial cartoonist at the *Atlanta Constitution*, has started a comic strip he

April 12

• King Features, with 100 features, welcomes Cowles Syndicate, with 35 features, with a

• *The Village Voice* takes a half-page ad to congratulate Jules Feiffer on his Pulitzer

• Universal Press Syndicate took out two pages to congratulate Lynn Johnston (*For Better Or For Worse*) and Gary Larson (*The Far Side*) for their Reuben (E&P, Page 24)

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(From Page 22)
Awards and Jimmy Breslin (column) and Jules Feiffer (editorial cartoons) for their Pulitzer Prizes.

• More than 300 cartoonists, syndicate executives, and others got together for the Reuben Awards. E&P records the event with two pages of photos.

May 10

• Sarah Gillespie, art director at United Media, says the question that cartoonists most often ask her is, "Can I get away with this gag?" She also says that most cartoonists are shy but pleasant men and women.

• Bill Rechin and Don Wilder have created *Out of Bounds*, a comic strip that spoofs the sports. The team is known for *Crock*, in more than 200 newspapers worldwide.

• *Biography* by John Roman is a new Sunday color comic page feature which examines entertainment and sports celebrities and how they made it to the top.

• Where did the Pentagon get its ideas on how to attack Libya? From a *Steve Canyon* TV show first aired in 1960.

• When the *Mark Trail* comic strip turned 40 recently, Gainesville, Ga., staged a parade for creator Ed Dodd, 83 and retired. Jack Elrod, also a Gainesville native, worked with Dodd for 30 years before taking over the strip. He was seated next to Dodd in a Rolls-Royce convertible during the parade.

ible during the parade.

• Jules Feiffer's editorial cartoons are seen in nearly 100 newspapers. A collection of his work, *Feiffer's Children*, is in bookstores.

May 17

• The *Denver Post* has started a section called *Saturday*, with color comics, TV listings, and stories for children.

• *Zippy* by Bill Griffith is being syndicated to daily newspapers by King Features.

May 24

• When *Robotman* was dropped from the *Tulsa Tribune*, hundreds of readers demanded — and got — his return.

• *Mister Boffo* is the latest creation from Joe Martin, 40, known for *Willy 'n' Ethel* and *Porterfield*.

• *Bill Hoest's The Lockhorns* have joined the Mothers Against Drunk Drivers (MADD) in their campaign.

• *Meet Luann*, a collection of Greg Evans' comic strips, is now in bookstores.

• David Astor interviews Jules Feiffer, editorial cartoonist and Pulitzer Prize winner. As a teenager, Feiffer, now 57, worked for Will Eisner. More recently, he wrote the *Popeye* movie.

• *Dondi*, Irwin Hasen's story strip, ended June 8.

• The *USA Today Cartoon Book* is in bookstores. This is a collection of one-panel cartoons. The paper doesn't carry comic

strips.

June 7

• Is *Beetle Bailey* sexist? Again? This time the controversy is over Louise Lugg, the new tough-as-nails sergeant.

• "The greatest tribute you can receive," President Reagan told the 15 editorial cartoonists he invited to the White House on May 28, "is to have your work clipped and taped to the refrigerator door."

• "Cavalcade of Comics" is the Saturday color comics section of two newspapers in Halifax, Nova Scotia, Canada. McCarron Advertising packages the comics for the *Chronicle-Herald* and the *Mail-Star*. The ad agency is owned by Owen McCarron, who used to work for Marvel Comics. The section is celebrating its 200th week.

June 14

• Saying that *Dondi* ended because story strips were going out of fashion, cartoonist Irwin Hasen is working on a joke-a-day strip.

• Tribune Media Service promotes editorial cartoonist Don Wright with a full page advertisement.

• The American Association of Editorial Cartoonists discussed stereotyping at its annual convention in San Diego.

June 28

• U.S. News & World Report offers its charts and graphs to newspapers for use one day before its on-stand date. This program is designed to help the papers and promote the magazine.

• Charles Schulz, in a letter to the editor, complains about how the "Cavalcade of Comics" (E&P 6-7-86) chopped up *Peanuts* for special layouts. He prefers to do his own editing.

• George Beiswinger interviews *Hazel* creator Ted Key. The 74-year-old cartoonist has been drawing the panel for 43 years in his Philadelphia home. "It is the most marvelous thing in the world to work at home and watch your children grow up," said Key. "How many men have done that? Practically none."

• Judge Parker is back in the *Duluth News-Tribune & Herald* after a five-week absence. So many readers complained that the newspaper printed all 30 of the missed installments.

• *Hocus Focus* cartoonist Bob Schroeter is dead at 62, apparently of a heart attack.

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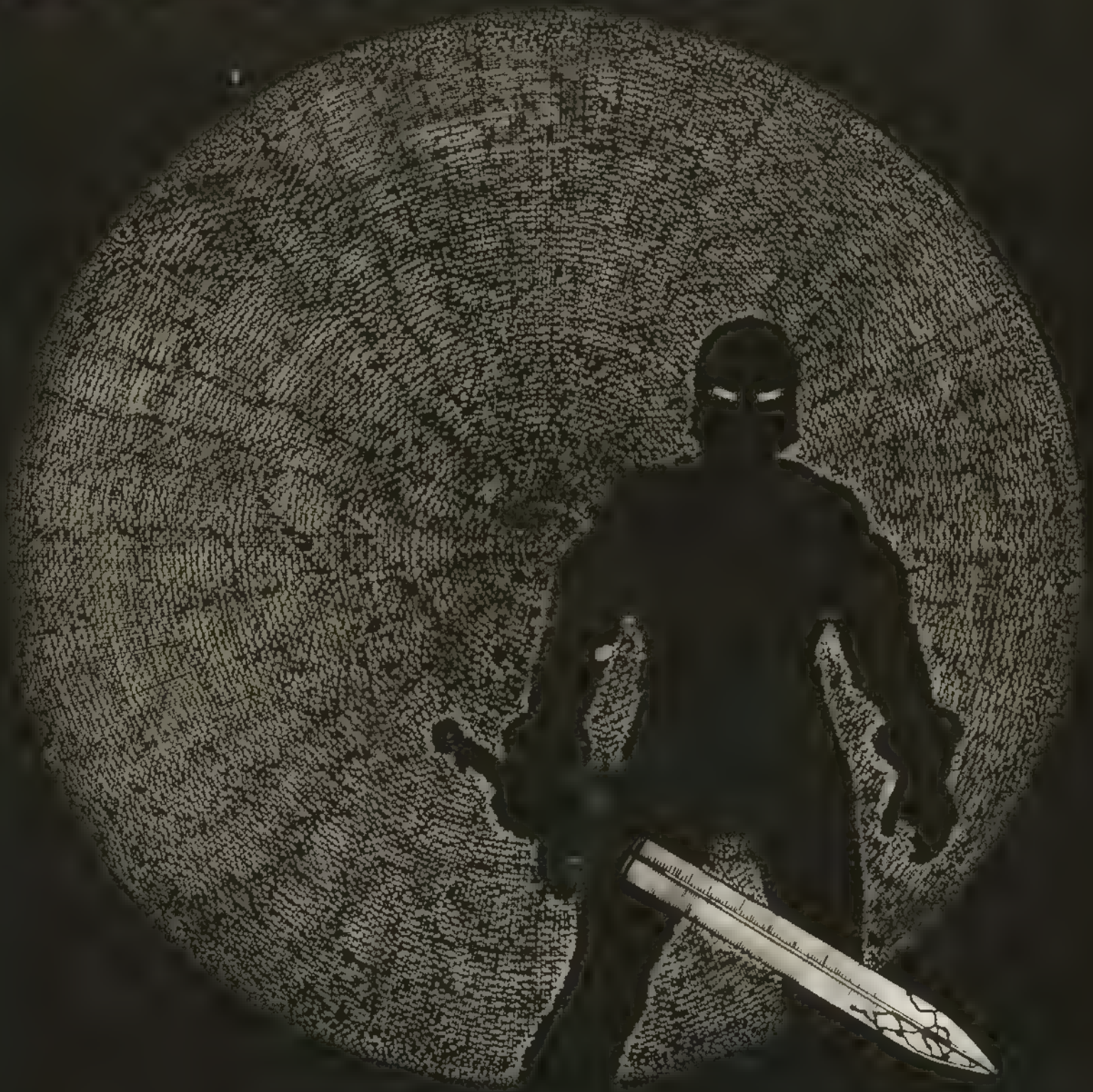
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Sirius to publish graphic novel

New Sirius Productions Inc. will publish the first of a series of graphic novels.

The Final Cycle #1 is a 48-page square-bound, black-and-white package with full-color covers. The front cover is a painting by Frank Cirocco. It features a 40-page story entitled "Those Apart," illustrated by Cirocco and embellished by Basilio Amaro, and an eight-

page feature called, "Cecelia's Story," illustrated by Chuck Beckum and Basilio Amaro. The series is created and plotted by Mark Clegg, scripted by Charlie Boatner, and lettered by L. Lois Buhalis.

The series concerns a boy named Mantano and his alien friend, Yong. This first issue is the beginning of a quest that

launches them into events that will shake the universe. The back-up feature is a story of a disturbed girl coming of age and facing her greatest challenge to her view of her society, her relationships, and herself.

The Final Cycle #1 is due to ship for early Christmas sales and is priced at \$3.95 in the United States, \$5.75 in Canada.

Lodestone takes steps to protect 'March Hare'

"I'd like to point out," Lodestone's David Singer told *CBG* in a phone interview, "that all of our solicitations for *March Hare* clearly showed copyright and trademark notices on *The March Hare*. Subsequent solicitations for later issues of the

title also carried the notices. The comic-book ads that we've run in the rest of our line clearly carry copyright and trademark information.

"Copyright and trademark notices also appeared on the full-page ad we took in the industry trade journal, *Comics Buyer's Guide*, in #631."

Singer was commenting on the fact that copies of Lodestone's publication of Keith Giffen's *The March Hare* #1 had appeared without a copyright statement.

"Lodestone has," he said, "a distinct indicia format which contains copyright information and which is always on the 'publishorial' page."

"We were using a new printer, because *March Hare* was a black-and-white title, and he printed our books together with other books published by other publishers. In the confusion, another company's ad page was printed in *March Hare* instead of our 'publishorial' page."

"When we first noticed that the text page was missing, we didn't even realize at first that there was more of a problem than the loss of the 'publishorial' material."

Singer said that he felt there had been a "preponderance of notice," due to the extensive copyright and trademark information surrounding promotion of the title. "At worst — and we don't concede it — the story itself may be lost from the first issue, but the rest is preserved by the trademark notice."

"However, according to our understanding of Section 405 of the current copyright law, we can retain our copyright, if we register the issue and mark copies which have not yet gone to the public with the correct copyright information. We are checking details with the copyright office and plan, if our understanding is confirmed, to ship rubber stamps with the appropriate copyright notice to distributors, so that all copies remaining in warehouses can be properly stamped."

Guice does cover for 'Megaton'

Jackson Guice, penciller on Marvel's *X-Factor* and DC's revamped *Flash*, has pencilled and inked the cover for *Megaton* #7, which ships in December.

Guice's last work prior to his stint at Marvel was on the "Ultragirl" strip in *Megaton* #1. When advised that the story was finally being resolved in *Megaton* #7, Guice volunteered to contribute the cover. "For some strange reason, I want to be associated with Ultragirl," explains Guice. Next up for Guice: an Ultragirl portfolio.

Due to the delays involved in the publication of *Megaton* #5, shipping dates on future issues have been delayed two months. *Megaton* #6 will ship in October, #7 in December, #8 in February.

Gary Thomas Washington becomes the permanent artist on *Megaton* beginning with issue #7. Current plans call for Washington to pencil and ink his work. Gary Carlson remains the series' scripter.

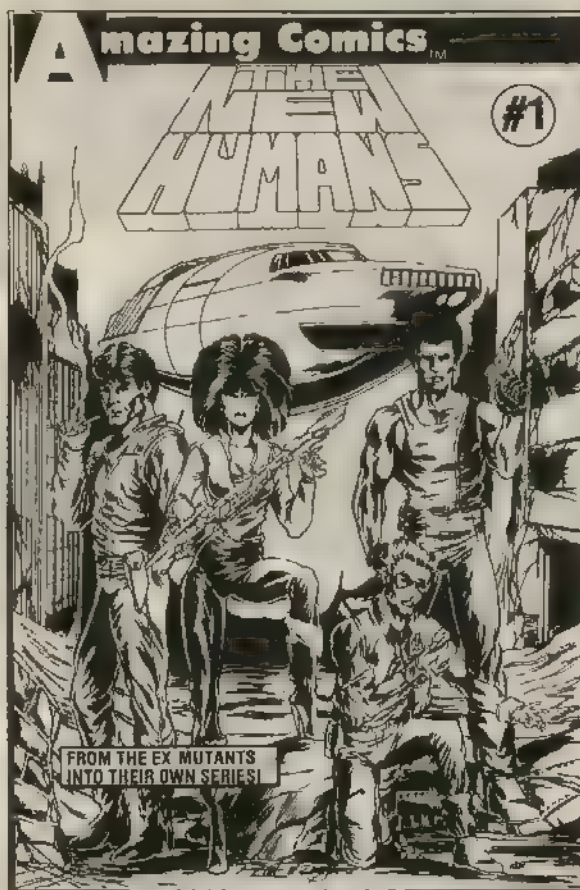
Bud Plant releases new comics Thursday

Comics collectors in Los Angeles are now able to get their favorite comics a little sooner. Bud Plant's Los Angeles warehouse, which services the vast majority of Southern California comics stores, will be releasing new comics to its accounts on Thursday.

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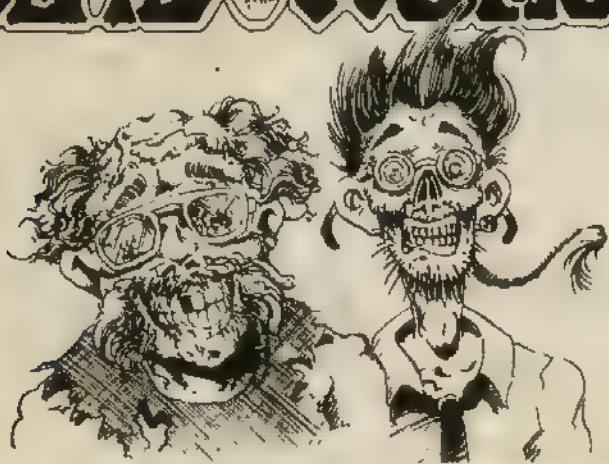
Don't miss the exciting preview of DEADWORLD, Arrow Comics new continuing horror comic, now appearing in The Realm #4. Written by Stuart Kerr and illustrated by Vincent Locke, DEADWORLD tells the tale of seven young people who survive a worldwide supernatural holocaust.

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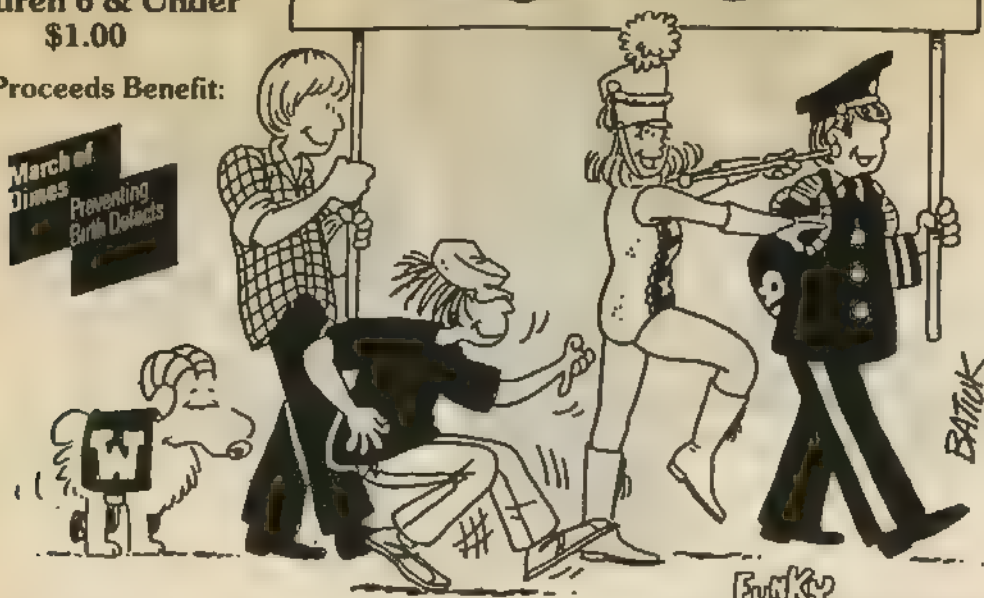
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One Froggy Evening Asterix the Gaul

By Jean-Marc Lofficier

When you talk about *Asterix*, you can't ignore what has been called "the phenomenon."

It's hard to remember how it started. Today, *Asterix* is not news any more. Each new album, however, still sells more than a million copies almost as soon as it's out, outselling all the competition. But when it comes to *Asterix*, it seems so natural. It no longer even surprises people.

Today, prestigious French newspapers like *Le Monde* or *Le Nouvel Observateur* serialize *Asterix* stories before they come out in album form. Try picturing *The New York Times* running an advance copy of Marvel's next graphic novel. This is taken for granted. Of course, why wouldn't they do it? After all, it's *Asterix*.

But it wasn't always like that. First, there was a time in the mid-'60s when the "phenomenon" actually started. *Asterix* took off like a rocket. In the space of a year, it was everywhere. You had to read it (and like it), or risk looking like an idiot. I think it's fair to say that, with the possible exception of *Tintin*, *Asterix* did more to legitimize comics in France than hundreds of academic papers or

art dissertations. After *Asterix*, it was OK to read comics in the metro, and France was never quite the same.

Before we look into the "why?" of all this, let's start with the "what?" Indeed, what is *Asterix*? *Asterix* made its appearance on Oct. 29, 1959, in the first issue of a weekly magazine entitled *Pilote*. As unreal as it may seem (at least to me), that makes the indomitable little Gaul warrior older than the *Fantastic Four* and the whole modern Marvel Universe!

His creators, writer Rene Goscinny and artist Albert Uderzo, weren't superstars yet. At that point, their major claim to fame was another strip, somewhat similar in spirit, the short-lived *Oumpah-Pah*, about a superstrong young Indian, published in the weekly *Tintin*.

Which brings another point to mind. At the time, French comics were in fact mostly Belgian comics. *Pilote* was the first French-published magazine to dare challenge the domination of *Tintin* and *Spirou*, both of which were edited in Belgium. (For the purists out there, I know I'm leaving out a number of other magazines because, in the end, I still believe that my generalization holds true.)

The premises behind *Asterix* are now world-famous, but just in case: The hero is a little Gaul warrior who, with the help of a magic potion that confers superhuman strength, succeeds in defeating the Roman invaders and keeping his little village independent of Caesar's empire. Of course, the adventures are heavily laced with humor (e.g., the famous puns!), and a very modern sense of satire, which may be lost sometimes on both children and non-French people. Well, *c'est la vie*.

Asterix would not be *Asterix* without its co-stars, such as huge menhir-carrying Obelix, druid Panoramix, bard Assurancetourix, chief Abraracourcix, and all the other colorful Gaul villagers. For the record, I believe that the British equivalent of said names are Obelix, Getafix (known in the short-lived American comic-strip version as Readymix), Cacophonix and Vitalstatistix, which will give you an idea of the puns mentioned above.

Early in the series, Goscinny and Uderzo decided to alternate between stories that take *Asterix* and Obelix to foreign lands, and stories taking place in and about the Village. The former lovingly spoof local idiosyncracies, as seen from the French viewpoint, which has mistakenly led many people to view them as chauvinistic, whereas they're as much a satire on French chauvinism as anything else. The latter stories, more often than not, make a point about human nature. They are usually the warmest and most lovable of the series. All in all, *Asterix* is a very humanistic strip.

As time went by, *Asterix* became *Pilote*'s superstar. For several years, the weekly was even sub-titled "*Asterix's Magazine*." In addition to the color albums came a radio series, truly hilarious, and expanding on the hero's early adventures; several records; three animated films (with more to come); various spin-offs (e.g., children's books about Obelix's dog, Idefix); and tons and tons of merchandizing. *Asterix* was translated into Spanish, German, Swedish, Danish, Finnish, English, Japanese — and even Latin!

Rene Goscinny's untimely death on Nov. 5, 1977, did not stop the series. Objectively speaking, Albert Uderzo has continued to carry the flag, sustaining *Asterix*'s pace and quality remarkably well. Yet, emotionally speaking, for many readers, it seems that something died with Goscinny in 1977, because *Asterix* has never quite held the same charm.

Which brings us to the "why?" Why this immense popularity. Success on such a scale, in space and time, cannot be undeserved. I think that a part of it is because, in laughing at *Asterix*, we are often laughing at ourselves. Their faults are often our faults, and their qualities ours too — greatly exaggerated, I hope!

Also, it is hard to read an album of the series and not be mind-boggled at the creativity behind it. Trying to sustain that level of humor and puns for a little while would be impossible for most of us, let alone continuing to do it for 20 years. Not only was Goscinny able to do that, he managed to put it all into the context of truly exciting adventure stories. The closest way I can think of to describe it, in the American context, would be if *The Wizard of Id* had long adventures.

Yet, none of that would work without the added attraction of Uderzo's art. Each panel is extremely detailed, with action often taking place in the background as well as the foreground. But it is never cluttered.

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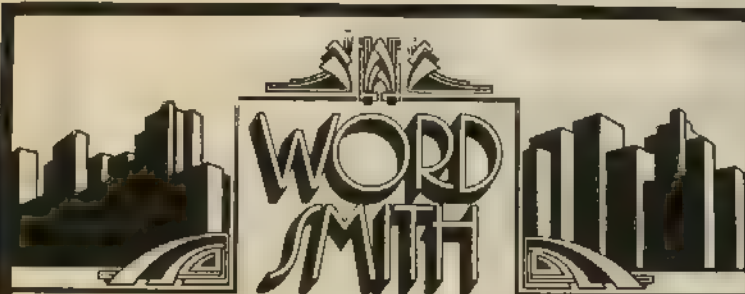
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Renegade releases

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R Taylor



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Flaming Carrot #15

FINAL RENEGADE ISSUE!!! This issue marks Bob Burden's departure from Renegade. This book will be going on to self-publication after this, probably on a quarterly schedule, although nothing is firm yet. Due to the collectability of this book, it is recommended that you stock up well on this title. No news as to contents at the time of this newsheet going to press.

Silent Invasion #5 "Identity Crisis!"

Phil Housely and Ivan Kalashnikov close in on Matt, who discovers a shocking secret about his past. Meanwhile, Peggy takes on a whole, new, aggressive personality. This issue will also see the beginning of a new feature as Silent Invasion expands to 34 pages. A regular backup feature, titled "Suburban Nightmares", will contain short experimental stories set in the fifties, to be in keeping with the lead feature. The writer will be the same as the rest of the book, Larry Hancock, and Silent Invasion's artist Michael Cherkas will be assisted in "Suburban Nightmares" by John van Bruggen.

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Renegade

THE SILENT INVASION



Black Zeppelin #6

FINAL ISSUE IN THE SERIES! FINAL ISSUE IN THE SERIES!

The final issue of the series will feature two very important stories for those collectors of Gene Day work. One, "Gravediggers Banquet" is a very early story done in collaboration with Dave Sim. Also featured is a textless story from Dan Day, "Right"

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KEEP
OUT



FROGGY

(From Page 28)

Each element in a panel looks as if it belongs, not as if it is forced to be there. In the later albums, Uderzo began to draw crowd scenes in a way that almost no one else can. Because *Asterix* is drawn in the caricatural, Belgian style, the expressiveness of the characters is outstanding. When Obelix pouts, we know he is

pouting.

I know I haven't even mentioned any of the stories, but that is something which you will have to discover for yourselves. If you are new to the wonders of *Asterix*, I recommend two of my favorite albums, *Asterix the Legionary* and *Asterix and Cleopatra*.

May the sky never fall on your heads!

Hey, Boss!

Comic book parodies Springsteen

Hey, Boss! is a new comic from Visionary Graphics which makes fun of rock star Bruce Springsteen. Writer Philip Hwang and artist Larry Nadolsky plan to bring it out on a bi-monthly basis.

Hey, Boss! will retail for \$1.50 in the United States and \$2.10 in Canada. The comic book will have 32 black-and-white pages

with a full-color cover. Issue #1 will be shipped to distributors on Oct. 25. Issue #2 will be shipped in late December.

Hwang said that, although *Hey, Boss!* will have many jokes which only a hardcore Springsteen fan would understand, the comic has been written and drawn to entertain everyone.

Comico The Comic Company will extend its licensing agreement with Hanna-Barbera Productions to continue producing a monthly *Jonny Quest* comic series, Administrative Director Bob Schreck announced.

Schreck said that *Jonny Quest*, originally planned as a 12-issue limited series, will continue as a regular Comico title due to the tremendous critical and popular response it has enjoyed since its debut.

"We were thrilled by people's overwhelmingly positive reactions to the series," Schreck said. "We've been deluged with letters thanking us for bringing back these beloved characters in such excellent stories. People are glad to have Jonny back, and we see no reason not to continue the saga."

'Quest' to continue
Comico extends maxi-series to regular title

Schreck cited the contributions of writer William Messner-Loebs and the various artists who have worked on the series as major factors behind its critical and popular success.

The first issue of *Jonny Quest* proved so popular, he said, that it was a complete sellout.

"The stores couldn't keep it in stock from coast to coast," said Publisher Phil Lasorda, "and there has been a tremendous demand for subsequent issues. We are proud that *Jonny Quest* is one of the hottest books on the market today."

Doug Wildey, who set the look and feel of the original *Jonny Quest* TV series and contributed the cover and lead story to the first issue, will paint the wrap-around covers for #7 and #12, due out in December 1986 and

May 1987, respectively. Wildey has also painted a *Jonny Quest* poster, the first of Comico's new poster series, which is set for a Dec. 5 release.

October sees the national release of the first *Jonny Quest* home video. Set for a mid-month release from Worldvision Enterprises, the video will contain two full-length episodes from the original animated series, and will have a retail price of \$19.95.

The original television episodes will also be seen, along with 12 new episodes, as the latest addition to the *Fantastic World of Hanna-Barbera* syndicated TV program, currently appearing on Sunday mornings in major markets.

"It's a *Jonny Quest* renaissance," Schreck said.



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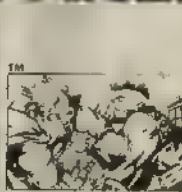


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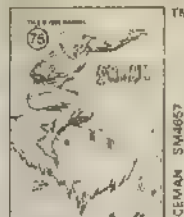
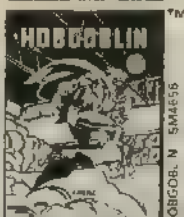
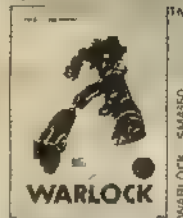
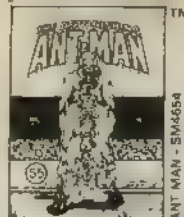
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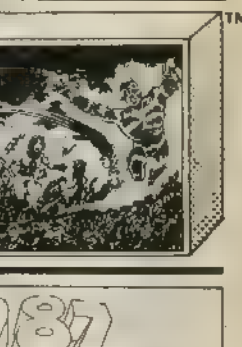
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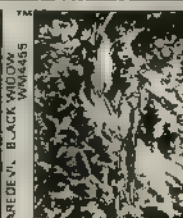
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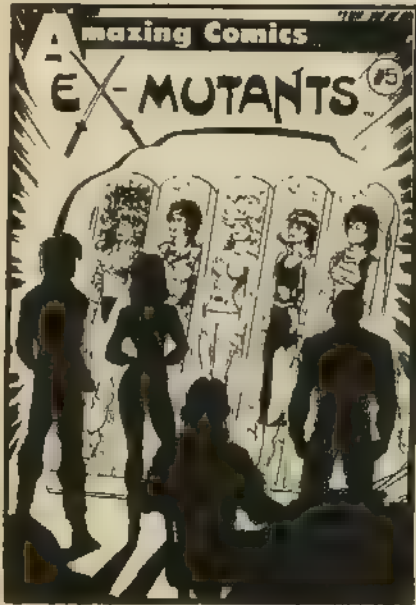


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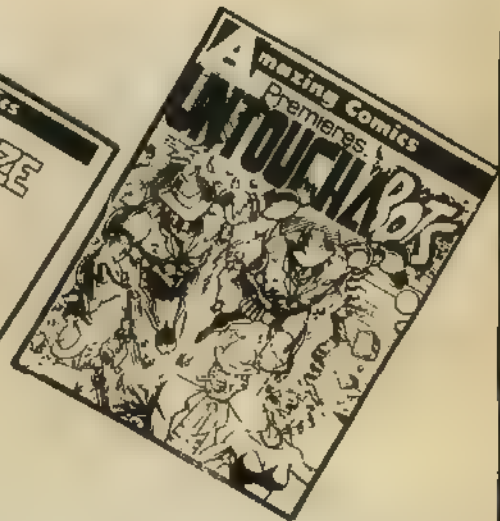
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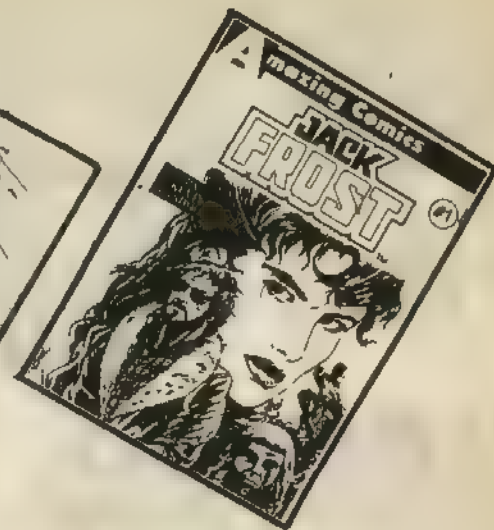
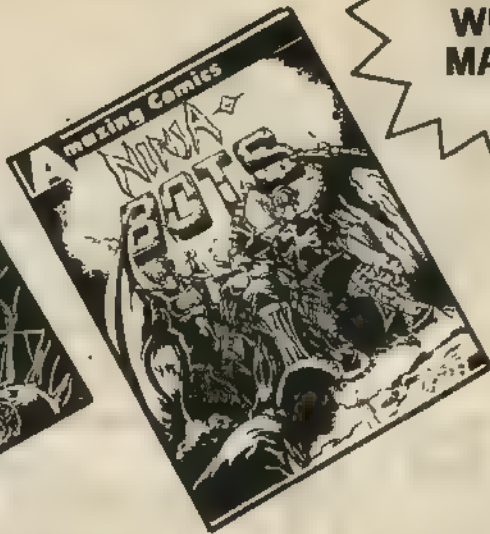
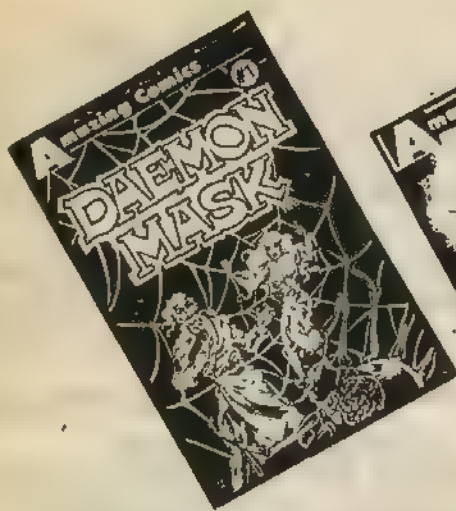
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Advertiser turns author

Rex Miller signs multi-novel deal with NAL/Signet; Ellison instrumental

Rex Miller, an East Prairie, Mo., mail order dealer and long-time CBG advertiser, has signed a multiple-novel contract with New American Library.

NAL, publishers of Signet, DAW, and other lines, plans to build a new line of horror books around a series character created by Miller in his first horror-mystery, *Slob*. Miller was reportedly given a "substantial five-figure deal" thought to be virtually unprecedented for first novels in the genre.

Miller told CBG, "Harlan Ellison has been instrumental in the books being written." Ellison saw a sample of Miller's work and called it to the attention of a literary agent.

Ellison compared Miller's hard-boiled fiction to the early John D. MacDonald books about Travis McGee, writing that "[James M.] Cain and Dutch Leonard and Jim Thompson and Jim Tully sing in these pages. [Milton] Caniff's rhythm and smart talk, Hemingway's mean, Alfie Bester's cinematography. It pulls the plow, this writing."

"Harlan's generosity lit a fire under my typewriter," Miller said. In the time it took to finalize the first book sale, Miller had completed *The Profane Men*, a Vietnam War novel, and two police procedurals structured around his proposed series detective.

The initial novel in the series,

Slob, is scheduled for paperback publication in October 1987. Richard Curtis and Associates Inc. is also marketing the work as a film scenario, and a California producer is considering optioning the first book as a motion picture project.

Miller's previous works include a non-fiction book *Collectibles: The Economics of Dealing*, which was serialized by a trade publication, *The Antique Trader*, and the screen adaptation of the novel *Bigamy Jones*, which sold as a "pre-shooting-treatment" to William Holden's production company.

Elite breaks the dollar barrier

Preview special to introduce two new series

For the first time in its brief history, Elite Comics will be breaking the dollar barrier when it releases *Elite Presents*, a one-shot special which will feature preview stories designed to introduce the publisher's two newest series.

This full-color special edition will be 16 pages long and have a 95¢ cover price.

Both features carried in the one-shot — "Nightwolf" and "Deathbringer" — will be written by Elite Executive Editor R.A. Jones, best known as *Amazing Heroes'* comic book reviewer. He has also written for *Comics Buyer's Guide* and was selected Favorite Writer About Comics by the fans in the 1984 CBG poll. *Elite Presents* will mark his debut as a comic-book scribe.

Supplying the pencilled art and coloring is Butch Burcham, who is currently inking *Twilight Avenger* and *Miracle Squad*. Inking is by Mike Roberts, with lettering by Debbie Burcham.



"Nightwolf" © 1986 Jones/Burcham

Following this one-and-only issue of *Elite Presents*, both of

its features will spin off into their own series. December will see the release of *Nightwolf*, a full-color, four-issue, mini-series by the same creative team.

Then, in January of 1987, Jones and a yet-to-be-announced artist will team to produce *Deathbringer* as a monthly black-and-white title. It will be the second Elite series to appear in that format (the first being *Epsilon Wave*).

Jones said, "*Nightwolf* combines the classic trappings of the super-hero with the mood and mystery of the occult, while *Deathbringer* presents epic action in a science fiction-adventure format."

Elite Presents #1 is scheduled to ship the first week of November.

Extremely Silly Comics to get new format

Extremely Silly Comics will not come out with issue #2 in its present format (all black-and-white, 40 pages, at 75¢). Instead, *Extremely Silly Comics* will start over again with Volume 2 #2.

This time it will have a full-color cover, be 36 pages, and sell for \$1.25. The content will be new. There will be no reprints from the first volume. It will be scheduled for a later September release and be out on a 12-week

schedule.

Also, the character of Samurai Penguin, first featured in *Extremely Silly Comics* #1, will change its name to Shogun Penguin in order to prevent any more confusion between Antarctic Press' version and Slave Labor Graphics' version.

Extremely Silly Comics will also come out with its first one-shot humor book called *Ninja High School*. It is scheduled to be out in November.

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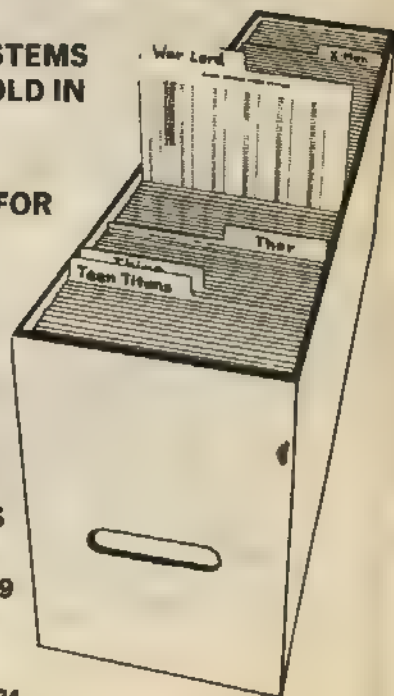
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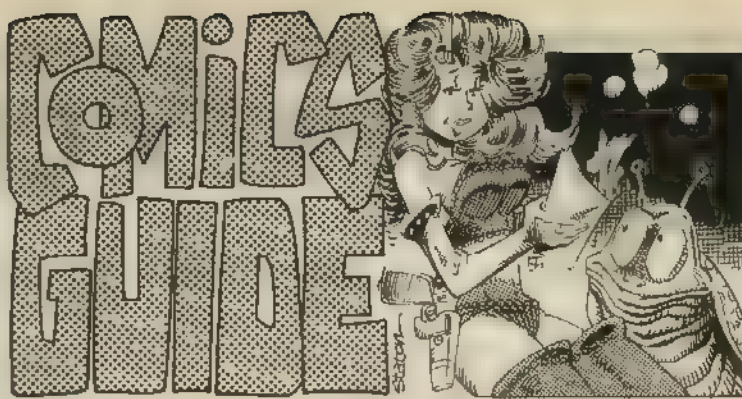
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By Don Thompson

In the past, the outpouring of comic books has slowed after Labor Day. This year, I swear, there is more product appearing in September than in August — and there is no sign of a let-up. I'm going to start with titles beginning with "M" this week and continue through the alphabet, otherwise only those titles in the first half of the alphabet will ever get mentioned.

• As a rabid teen-age EC fan, I awaited the appearance of EC's newest title with some trepidation. I enjoyed EC's horror and crime comics, loved EC's war comics, and was ecstatic about EC's science-fiction comics. But a *humor* comic book? I had doubts, serious ones. I opened the first issue prepared for the worst and was won over completely. Subsequent issues were even better.

Reading Russ Cochran's first

hardcover color reprint volume of *Mad* (incorporating #1-6) brings it all back. True, that first issue seems so crude by comparison with what came later that I find it hard to believe it really had my younger self laughing out loud (but it *did*) and it's possible that a lot of the jokes will be incomprehensible to anyone who wasn't around and aware during the '50s, but I find it hard to believe that any comics fan can fail to be convulsed by Wally Wood's renditions of "Superduperman," "Teddy and the Pirates," and "Black and Blue Hawks," to name but three of the brilliant parodies contained herein. This material was funny then and it's funny today.

Now, a word about the production quality of the book, particularly the color work: Wow!

This is a marvelous volume, a dream come true for EC fans. In addition to the material, still

crazy after all these years, there are behind-the-scenes glimpses supplied by the indefatigable John Benson, Bill Mason, and Bhub Stewart, including the nearly unbelievable account of how the distributors were offended by a piece satirizing some comic-book publishers.

Once all four color volumes of *Mad* are printed, Russ Cochran will issue a box to hold the set and then go on to reprint the complete comic-book *Mad* in black-and-white. Whether you buy *The Complete Mad* in color or in black-and-white is up to you; I would advise you to buy at least one of the two. If *Mad* is still funny after 34 years — and it is, it is — it seems like a good long-term investment to me.

• Two recent *Marvel Graphic Novel* offerings are worthy of comment. The first, *Into Shamballa* featuring Dr. Strange, is a disappointment. It's pretty, but it all reads like the prologue to a story that no one ever got around to telling. I've used this comparison before, but it's like those Ukrainian Easter eggs which are so gorgeous on the outside but hollow and empty. Ultimately, there is nothing here but pretty pictures — it's far closer to being a portfolio than a novel.

On the other hand, *Love and War* featuring Daredevil is both a visual treat and a satisfying novel. It is not easy reading or easy viewing. It is written (by Frank Miller) in a multiple-viewpoint fashion; the narrators change so suddenly and so often that it is startling and disorienting (deliberately so; one of the purposes of the creators, obviously, is to keep the reader off balance). Bill Sienkiewicz has provided extremely abstract art — Daredevil is a scarlet blur, larger than life; Kingpin is grossly, impossibly huge, an abstract painting of "fat."

The jagged, multiple-image depiction of the point of view of an insane drug addict perfectly complements the fragmented narration of his portions of this superb novel.

This is not for everyone. If you cannot understand *Elektra: Assassin*, you probably won't understand this, either. But, if you are willing to put a little effort into reading it, you will be rewarded by a rich, multi-layered, action-filled, and superb graphic novel, the best Marvel has yet published.

• DC will shortly be publishing *MASK* as a regular series, written by Michael Fleisher and illustrated by Curt Swan and Kurt Schaffenberger. This is a toy tie-in comic, much along the lines of *G.I. Joe*, about a team which uses different masks to make spectroscopic analyses, lift enormous objects, weld steel, or whatever. It's at least as good as *G.I. Joe* and, judging from the mail we got asking about Curt and Kurt when the old order changed at the Superman factory, there should be a number of you interested in collecting it for the art alone. Watch for it in November.

• I always enjoyed Bruce Boyer's *The Masked Man* and will miss it. I know I'm commenting late, but I only recently managed to find a copy of the last issue (#9). As with all issues of *Masked Man*, it is worth reading, but I'm sorry to see it end on such a minor note, with an unworthy story made up of equal parts of the film version of *The Bank Shot* (a woefully miscast and unfunny movie made from Donald E. Westlake's hilarious John Dortmunder novel) and one of the most ghastly popular songs of all time, "Tie a Yellow Ribbon 'Round the Old Oak Tree." If this is the only issue of *Masked Man* you saw, please believe me when I assure you that it is also, by far, the worst. I hate to see a good

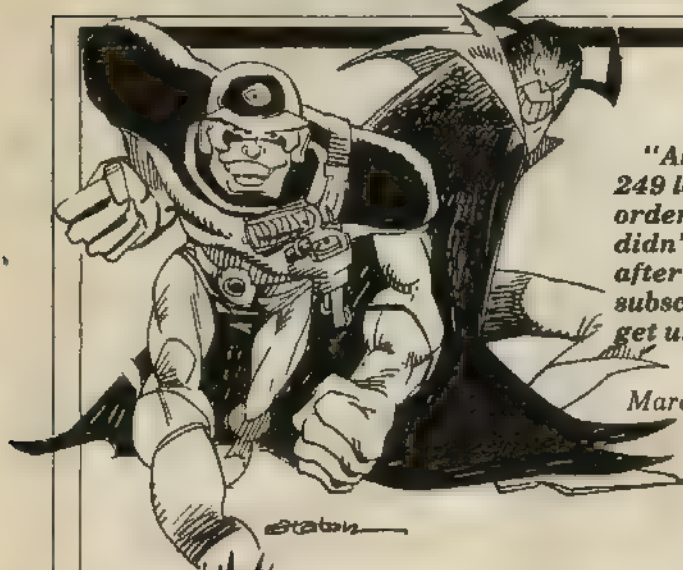
(COMICS, Page 38)

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COMICS (From Page 36)

comic book end with such an inadequate issue — I think I'd rather have had one fewer issue.

• Lamar Waldron and Ted Boonthanakit have produced a true science-fiction comic book in *MICRA* #1, from Comics Interview. It is also a super-heroine comic, but it's the SF aspects that make this really worthwhile. Lamar has created a detailed future world, built on present-day trends, in which the upper castes of society live in pollution-free domed cities while the rebellious lower castes live outside, amid the hazardous wastes of modern man. The heroine, a spoiled, rich, young woman, is crippled in a terrorist attack and is given the opportunity to be useful by using her to control an experimental *Mind Controlled Remote Automaton*, a

powerful robot body controlled by her brain.

There is an awful lot more to it than that, including several subplots only hinted at in the first issue, but you should discover those joys for yourself. I heartily recommend this one.

• E. Larry Dobias was one of the first to parody Frank Miller's *Dark Knight* with the second issue of *Midnite Skulker*, which came out long before *Dark Knight* was finished. The cover (a parody of the cover to *DK* #2) is very nearly worth the price of the comic book and there are enough gags that work (along with a bunch that don't) to make up the difference.

Frank has created quite a cottage industry. I sometimes feel that, without parodies of Frank's work, there would be only about half as many pub-

(COMICS, Page 40)

CARTOONIST Profiles



JIM DAVIS

GARFIELD: 1978 United Feature Syndicate, Inc.
1986 United Feature Syndicate, Inc.

No. 7
Sept. 1986

\$4.00

For 18 years, *Cartoonist Profiles* has been the only magazine devoted to "from-the-horse's-mouth" articles about cartoonists in every branch of the profession. The current issue, for example, contains a long interview with Jim Davis about *Garfield*, a frank article from Shamus Culhane about the problems of the animation industry, a specially written piece by the new director for feature development for the News America Syndicate, a story about a young up-and-coming editorial cartoonist in Seattle, an article about the working methods of one of the *New Yorker* cartoonists, an interview with John Byrne about his assignment to give Superman a new image, a conversation with the cartoon editor of *Woman's Day*, a story by a California realtor who had made good use of cartoons as a selling tool, details about a new "Syndication Consultant" firm, a letter from Lynn Johnston to her *For Better Or For Worse* comic strip fans, and more. Copies are available in many comics stores or by subscription (\$20 for four issues from P.O. Box 325, Fairfield, Conn. 06430).

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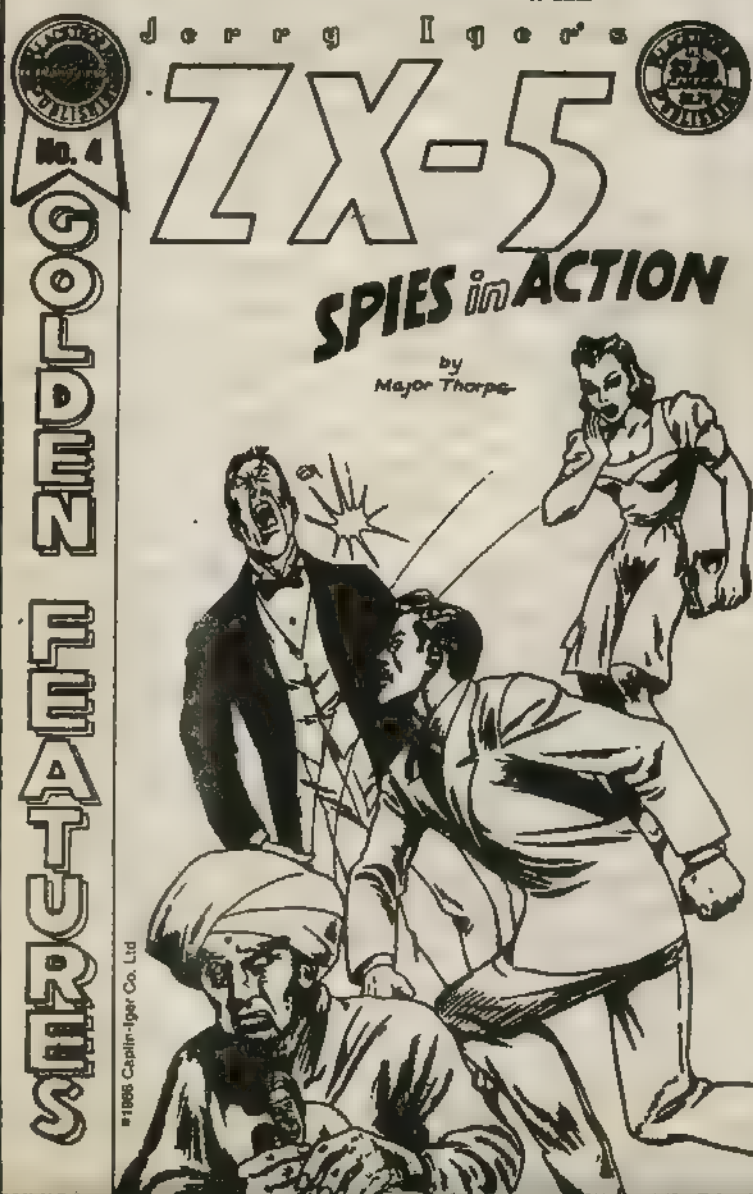
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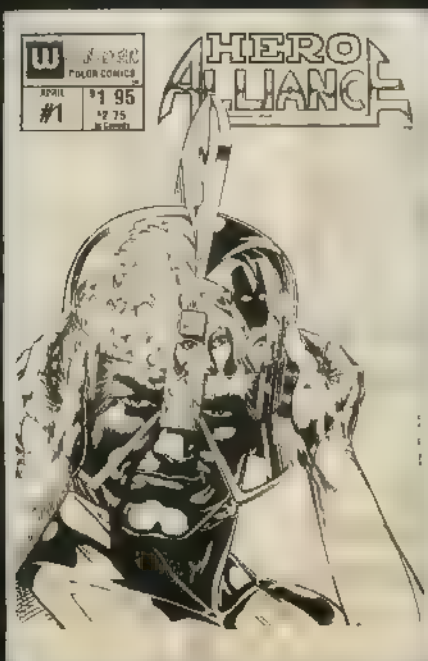
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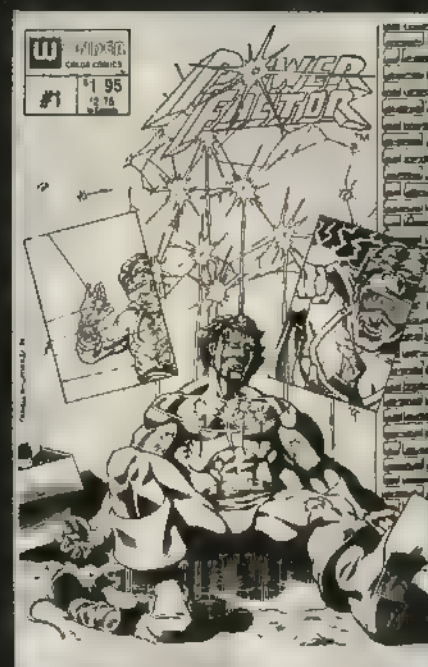
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COMICS

(From Page 38)

lishers of comic books.

The ninth issue of *Miracleman* features an extremely graphic sequence on the birth of a baby. If the art were better this could be either obscene or beautiful. As it is, it is pointless and self-indulgent on the part of the writer. Birth has been going on for a long, long time; it's nothing new or original. What's next? A detailed look at *Miracleman* preparing lunch, eating lunch, washing dishes, putting away the dishes, digesting lunch. This childish and immature issue is, of course, for adults only.

During the '30s and '40s, there were several movie studios collectively known as Poverty

Row — Monogram, PRC (Producers Releasing Corporation), and others even less noteworthy. These studios made movies in less time and for less money than a half-hour PBS talk show can be made today. In our tenure as editors of *Movie Collector's World*, we ran an interview with Buster Crabbe in which he told how he was making a Western and was told, at 5 p.m. one day, that he and his posse should dismount and pursue the villains on foot because the studio would have to pay a few dollars extra if it used the rented horses after 5 o'clock.

The Miracle Squad (from Upshot Graphics) is a four-issue series about a fictional Poverty Row studio, *Miracles Studios*, written by John Wooley and drawn by Terry Tidwell and Butch Burcham. It does a remarkable job of capturing the feel of the '30s and presents a varied and interesting cast of likable characters trying to run a shoestring movie studio while being harassed by gangsters intent on an extremely unfriendly takeover. A brief sample story appeared in *Doomsday Squad* #4, but that gives no more than a hint of the richness of this very enjoyable series.

I could be mildly critical of the art, but there would be no real point to doing so. The artists, assuming they keep developing, will be very good indeed in a few years and this early work is more than adequate to tell the story. I recommend this series and I hope the artists fulfill the potential I see in their work.

(Incidentally, if this series makes you want to know more about Hollywood's Poverty Row, keep an eye out for *Forgotten Horrors*, a book about horror films from Poverty Row, which is to be reissued by Eclipse and which should be available through comic book stores. I haven't seen the book but it sounds good.)

Michael T. Gilbert is editing and introducing some fascinating reprint volumes in *Mr. Monster's Hi-Octane Horror* (or *High-Octane*, if you go by the indicia) and *Mr. Monster's True Crime*.

Horror #1 contains one of Jerry Grandenetti's very Eisnerish "Secret Files of Dr. Drew" stories (I'd love a complete collection of these!), one of Basil Wolverton's odder "straight" horror stories (I prefer his out-and-out humor stories, such as those featuring Powerhouse Pepper, but I'll never pass up anything by him if the price is right), and the George Evans horror story which landed him a job at EC. All this

and a cover and framing sequence by Gilbert makes this a flat out bargain at \$1.75.

Crime reprints Jack Cole stories from *True Crime Comics* — and, yes, a panel from one of them appears in *Seduction of the Innocent* to illustrate comics publishers' and artists' obsession with injury to the eye. The stories are patently untrue (one of them is an account of Sawney Beane and his family, a British bogeyman story with absolutely no basis in fact whatsoever) and the Jack Cole art is not Cole at his best. For example, at one point (Page 7, Panel 5 of "Murder, Morphine and Me!"), the colorist was unable to tell that one of Cole's characters is a woman and turned her upper lip into a mustache. Nevertheless, even bad Cole art is worth having and the reproduction and paper on this makes it a worthwhile purchase.

(Underground comix fans might want this comic book for yet another reason — the cover to Kitchen Sink's *Projunior* comic book of some years back was based on Page 3, Panel 8, of "A Match for Satan," the third story in this issue.)

Quite a while ago, we mentioned our affection for W.W. Jacobs' short story, "The Monkey's Paw." A copy of that story, illustrated by Brad W. Foster, was published in 1984 by Fantasia Books, P.O. Box 209, Brooklyn, N.Y. 11228, and can be obtained for \$3 postpaid from that address. The story is, of course, readily available in dozens of anthologies as well, but fans of Foster's art will want to add this booklet to their collections.

Hal Schuster handed Maggie a couple of copies of *Monsterland* at the San Diego Comic Con and I've been meaning to recommend this to fans of monster movies. This magazine was founded by Forrest J. Ackerman and continues in the general format and appearance of *Famous Monsters of Filmland*.

I continue to recommend *Ms. Tree* to that select group of people who are (a) Johnny Craig fans, (b) like hardboiled private-eye mysteries, (c) like virtually anything Max Allan Collins writes, and (d) all of the above. I'm in group (d) myself. The reference to Johnny Craig, my favorite EC artist, is for the benefit of today's purblind critics who keep unfairly blasting Terry Beatty with no understanding of what he is doing.

Ms. Tree has recently had a breakdown and recovered, in a long and ultimately satisfying (COMICS, Page 42)

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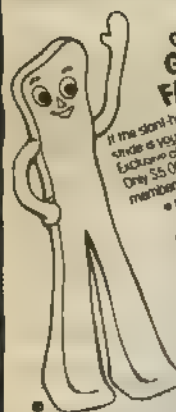
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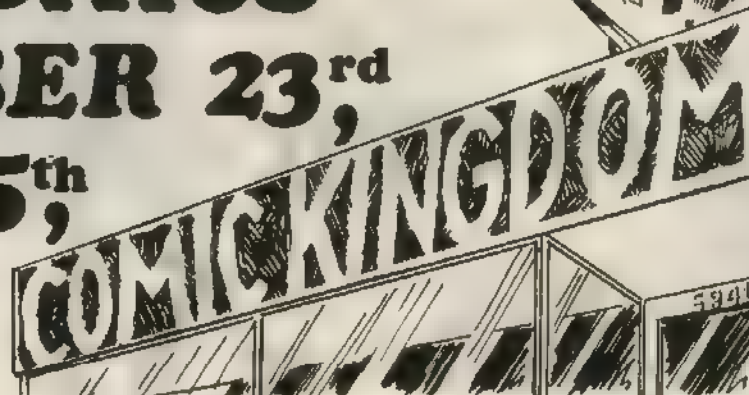
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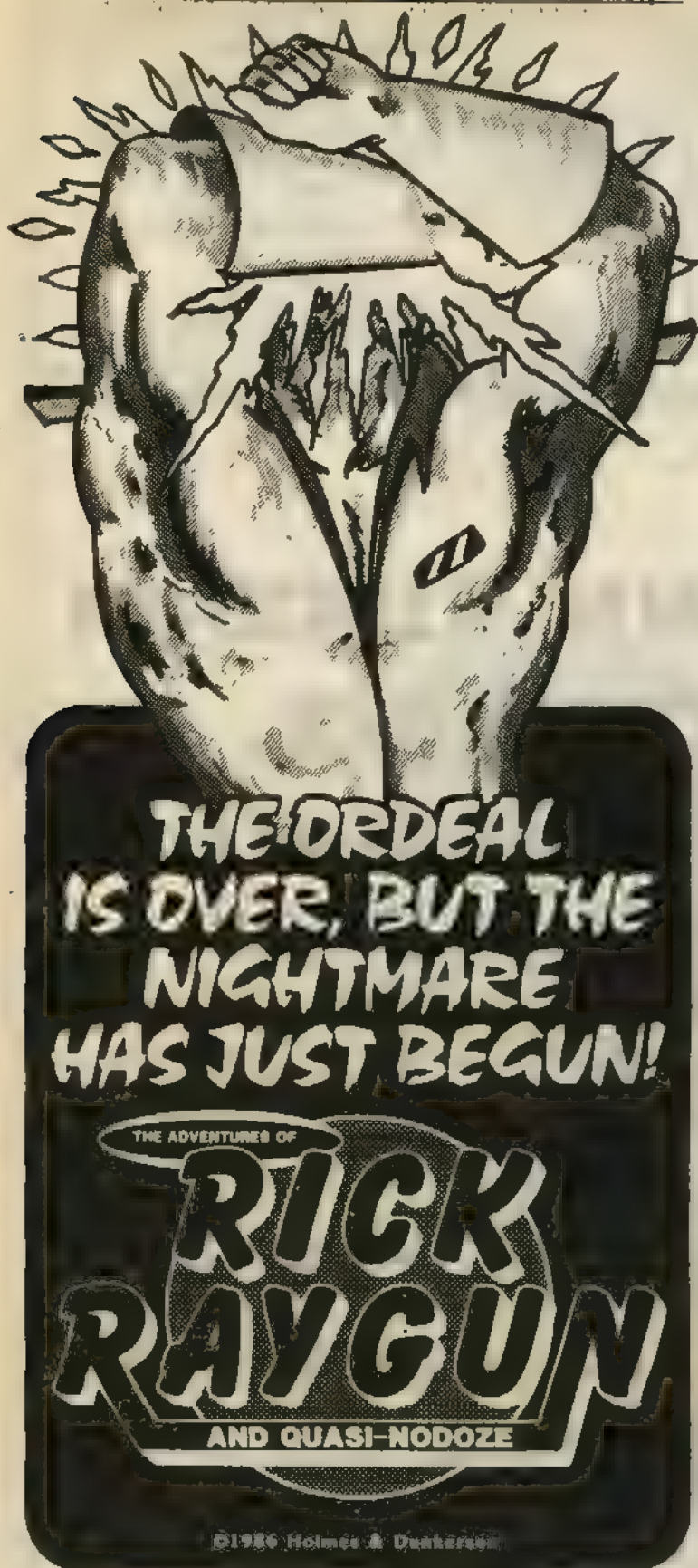
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COMICS

(From Page 40)

story, and is back to being judge, jury, and executioner. I deplore this sort of thing in real life, but find it acceptable (sometimes) in fiction; I seldom have difficulty differentiating between reality and fantasy, though I realize there are some who do or who at least fear that there are others who cannot tell the difference. She has just embarked on a story about teen-age runaways who are trapped into pornography and prostitution and I am looking forward to reading that story as well.

• Behind the excessively busy cover of *Murder* #1 (to have any impact, it should be more readily apparent what is happening — check out Johnny Craig's similar covers for EC's *Crime Suspense Stories* and remember that less is more) there lurks yet another issue of *Revolver* under yet another title. A preachy and silly Steve Ditko story, a gag strip by Henry Boltinoff, a text-heavy piece by Brad Foster (it is against my principles to read large blocks of white-on-black type), and a rewrite of Edgar Allan Poe by Rich Margopoulos (I suppose I should admire his *chutzpah* in considering himself a better writer than Poe but I am instead profoundly offended by it), and a page of doodles and doodle-philosophy by Alex Toth. Most of these things have nothing whatsoever to do with murder, which is, after all, the title of this comic. There is a murder or so in the Ditko thing and for all I know some in the Foster piece which I did not and will not read, but that's about it. So why is it called *Murder*? Beats the heck out of me.

• It is unfortunate but true that most of you have no idea who Jack Kent was and fewer of you have ever seen his *King Aroo* strip (there was one large-size paperback from Doubleday around 1953). I therefore urge you to buy a copy of *Nemo* #21 which cover-features the strip and reprints a generous sampling of it. Its closest equivalent among comic strips is Walt Kelly's *Pogo*, but it's nothing like *Pogo* except that those of us

who love *Pogo* are also inclined to love *King Aroo*.

I hope a few of you will take my recommendation and buy this issue, discover *King Aroo* in particular and Jack Kent in general, and bombard Fantagraphics Books with letters assuring them that you will buy a collection of *King Aroo* strips if they will publish it. (Actually, if you are in the habit of taking my recommendation, you will already have been buying *Nemo* on a regular basis.)

• While I cannot possibly review every issue of every comic book I am sent to review, I do read (or attempt to read) every issue of every comic book I am sent and I do make a point of doing an update when a title improves or deteriorates markedly. Such an update is called for in the case of *Nervous Rex*, a Blackthorne title which I liked only moderately when it began but which has been steadily improving and which now ranks as a true favorite. It is a gentle, whimsical, and very funny strip about a timid dinosaur and his bullying wife. Again, I find it somewhat reminiscent of Walt Kelly (and even more so of Kelly's prime inspiration, T.S. Sullivan, though I would be surprised to learn that *Nervous Rex* creator William Van Horn ever heard of Sullivan). In any case, I heartily recommend *Nervous Rex* and all seven issues published to date should still be readily available at cover price or very little more.

• Somehow, I have failed to mention one of the best books of the year, Will Eisner's *New York The Big City*, a Kitchen Sink collection of evocative vignettes about life in the city that never sleeps. It's available in paperback at \$10.95 and hardcover at \$25 and is a bargain at either price.

These are as varied as the city itself. Some are humorous, some are tragic, some are heart-breaking, some are ironic, some are reminiscent of Hogarth (William, the 18th-Century English artist, not Burne). It is excellent, from cover to cover, the work of a first-class artist and a world-

class observer.

• Ken Landgraf sent me copies of *New York City Outlaws* #3 and #4. I hadn't seen an issue since #1 and didn't know it was still going. Ken's art is still far too dark for my tastes (some of his drawings look almost like scratchboard), but his stories of a gang of martial artists and their adventures have a certain crude power. I'd still recommend that he reduce his ink usage by about 75%.

• I have always enjoyed *Nexus*, one of the truly outstanding comic books published these days, but issue #27 was a particular joy. First, there was that lovely old-style magazine cover, followed by a story in which *Nexus* and Dave visit the one place in all space and time I would most like to visit, the Library at Alexandria. Of course, I speak no Greek, but I'd still like six months there with a Xerox machine, a power supply, and an unlimited supply of copying paper.

Thanks to the *First Graphic Novel* containing the black-and-white Capital issues of *Nexus*, I believe it is possible to put together a complete collection of *Nexus* without an undue amount of trouble. I recommend that you do so. Mike Baron's scripts and Steve Rude's art make an unbeatable combination.

• I don't yet know what to make of *Night Streets* #1, coming from Strawberry Jam (the people who produce *To Be Announced*). It's a sort of urban fantasy in which ogres and wizards mingle with juvenile gangs and you can encounter anything from barbarians to Beatles. I rather like it, but I'd like to see a couple of issues before I commit myself.

• I'm fudging my alphabetical order a bit — the *Nightwolf* story I have before me is actually scheduled to run in *Elite Presents* — but you're a tolerant group and can forgive me a minor transgression, right?

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(COMICS, Page 44)

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Mo-Kan Comics Festival

Kubert, Ackerman, Corben among guests

The Kansas City Comic Book Club is putting the finishing touches on the Mo-Kan Comics Festival, to be held on the weekend of Oct. 18-19 at the Ranchmart Shopping Center Auditorium.

Jerry Schattensburg, president of the club, said, "There has never been a comic book convention in Kansas City history with the great guest line-up this one

has." Guests of Honor are Joe Kubert and Forrest J. Ackerman, with Richard Corben as the featured artist.

Kubert is president of the Joe Kubert School of Cartoon and Graphic Art. Along with his appearances at the convention, he is "coordinating his trip with a visit to Hallmark," he said, where several of his former students are employed.

Ackerman, formerly editor of *Famous Monsters of Filmland*, has the largest collection of horror and science-fiction memorabilia in the world. He has promised to bring a few things from his collection, such as the cape worn by Bela Lugosi in the 1931 *Dracula*.

Original artwork will be on display by Corben, a resident of Kansas City. Corben's work has been published in *Creepy*, *Metal Hurlant*, and *Heavy Metal*.

Special guest Terry Beatty, co-creator and artist on *Ms. Tree*. Other guests include Tony Caputo, publisher of *NOW Comics*; Russ Cochran, publisher of the *EC* reprints and vice president of Gladstone Publishing; Philip Dewalt, colorist for *Eclipse*; Rick Stasi, penciller for *DC Comics* and *Mad Dog Press*; John Thompson, penciller

for *Valor Thunderstar*; and Mike Worley, colorist for *Eclipse Comics* and *Renegade Press*.

The Ranchmart Shopping Center Auditorium is located in the north section of the shopping center at 95th Street and

Mission Road. Convention hours are from 10 a.m. to 6 p.m. for the two days. Admission prices are \$2 for a single day or \$3 for both. For more information, contact Mike Wileman, 149 South 78th St., Kansas City, Kans. 66111.

'Maus'

10,000-copy 2nd printing ordered

A second printing of 10,000 copies has been ordered for *Maus: A Survivor's Tale*, by Art Spiegelman. The first printing of 20,000 copies was exhausted two weeks before the official publication date of Sept. 15.

Pantheon Books is supporting the publication of *Maus* with an author tour that will take Spiegelman to Washington, Philadelphia, Boston, Chicago, Los Angeles, San Francisco, and New York City.

Interviews with Spiegelman have been conducted by *People* magazine, *Newsweek*, *The Village Voice*, *The Washington Post*, *The Chicago Tribune* and the *Reuters News Agency*.

Maus is a trade paperback original that collects the first six episodes of *Maus* from Spiegelman's magazine *Raw*, and sells for \$8.95. A second volume that concludes the story will be published by Pantheon in 1987.

'Death Rattle' #6 delayed

Death Rattle #6, a black-and-white, \$1.95 comic from Kitchen Sink Press, has been delayed 1½ months because one of the stories scheduled for the issue came in late. Since the story was related to the cover, which had already been printed, a substitute could not be put in its place.

The story is "Road Kill," written by Tom Veitch and pencilled and inked by Steve Bissette. *Death Rattle* #6 will be on the stands in early October. *Death Rattle* #7, scheduled for mid-October, will probably be distributed in late October, said Publisher Denis Kitchen.



By Gene Reed

We have words from two more readers concerning the novelizations of comic characters. When I first compiled the list in mid-1984, I intended to cover only adaptations of comic-book characters, but I made the mistake of including a few comic-strip characters such as *Dick Tracy* and *The Phantom*, as well as *The Green Hornet*, who was born on the radio (uncomfortable for his mother).

Mark Kirkpatrick writes: "In regard to novelizations of comic-book characters, I'd like to get my 2¢ in! I've got a few books that may be of interest:

"*Blondie & Dagwood, a Novel of the Great American Family* by Helga Lund, World Publishing, 1945.

"*Flash Gordon in the Caverns of Mongo* by (Alex Raymond?), Grosset & Dunlap, 1936.

"*Don Winslow of the Navy* by Frank Martinik, Grosset & Dunlap, 1940.

"*Andy Gump, His Life Story* by Sidney Smith, Reilly & Lee, 1924. (Full of black-and-white illos by Smith.)

"*Steve Canyon: Operation Snowflower* by (Milton Caniff?), Grosset & Dunlap, 1959.

"And, if you really want to push it:

"*Little Nemo in Slumberland* by Winsor McCay, Rand McNally, 1941.

"This last one is probably stretching things. The book is closer to a Little Golden Book than a novel — one page of story, one page of art. Title page states, 'Story adapted from the original Little Nemo cartoons.' I just found this little gem and had to tell somebody about it."

Jonathan Jensen, 2113 N. 55th St., Milwaukee, Wis. 53208, writes, "I have a few other things I would like to toss in about the novelization of comic book/strip characters. I guess I'll start out

with the four novels by Milton Caniff, which feature none other than Steve Canyon. The titles are *Operation Convoy*, *Operation Sunflower*, *Operation Foo Ling*, and *Operation Eel Island*, all apparently written and illustrated by Caniff, published by Grosset & Dunlap in 1959. I have two of them, #1 and #4.

"Another book I've seen is *Skippy* by Percy Crosby. Finally, I have what I think is the rarest of novelizations, *Flash Gordon*, apparently by Alex Raymond, published by Grosset & Dunlap in the 1930s.

"A few additions to the Whitman list: There are three *Blondie* books, two *Dick Tracy*, and at least three *Red Ryder* books. I, too, have a copy of the Whitman *Blue Streak*, minus the dust jacket. I would think that the Whitman books would be plentiful around this area because they were printed in my hometown, Racine, Wis., 20 miles from here. I don't think that many people collect them, so that's not the problem. What makes these things interesting to collect is the hunt and search. I was wondering if you could send me Jim Tyne's address.

"I'm amazed at your answer about 1950s *Batman/Detective* artists. Was your answer given because you're a good art spotter, or was that written somewhere? If there is a source, let me in on it."

Well, Mark and John, perhaps your comments will put the Whitman report to rest, or perhaps it'll spur a few more letters. Thanks for your comments.

I've misplaced Jim Tyne's address, but I've included Jonathan's full address so that all the Whitman collectors who read *CBG* can write him.

Thanks to countless letters exchanged with people like Mike Tiefenbacher, Jerry Bails, and some phone conversations with

Jack Schiff, Charles Paris, and Dick Sprang, not to mention having copies of some editorial records that definitely identify who was paid for the art, I've managed to compile a large file of reference material. Another thing that helps is being able to trace an artist's work over a period of several years. Many artists signed their work in the '40s, and their styles remained fairly stable into the '50s and '60s. I'm more familiar with the artists of the '40s and '50s, DC in particular, than I am with the artists of the '70s and '80s.

Artists have been known to hide their names in various places in the artwork, usually on lists, tombstones, storefronts, or any other place where a name might not look out of place to an editor. This is something that has been going on since the beginning of comic books, and it should be possible to fill several pages with examples.

Some that spring immediately to mind are Murphy Anderson's initials and little jokes that filled the pages of *Hawkman* in the '60s, Tony Mortellaro's signs in *Spider-Man* backgrounds of the '70s, and the shenanigans of Gil Kane, Sid Greene, and Carmine Infantino in the books edited by Julius Schwartz in the '60s. Their names appeared on delivery trucks, stores, and hotels. Curt Swan's name can also be found on several hotels and nearby buildings, especially on covers in the '60s.

One of the sneakiest, and one of my favorites, appears in *Adventure Comics* #306 in a Superboy story entitled "The 5th Dimensional School," a story so silly that it makes the Three Stooges appear somber. One panel depicts a list of names of fifth-dimensional citizens. The last two names on the list are "Grebnesie" and "Eserettel," backward spellings of Joe Letterese, who apparently lettered the story, and Ed Eisenberg, one of DC's production workers at the time.

Send your questions and comments to Gene Reed, 3708 Lakewood Drive, Huntsville, Ala. 35811

Flashback: 10 years ago

The creation of Len Wein and Berni Wrightson ends his original run in *Swamp Thing* #24, September 1976.

—Greg W. Myers

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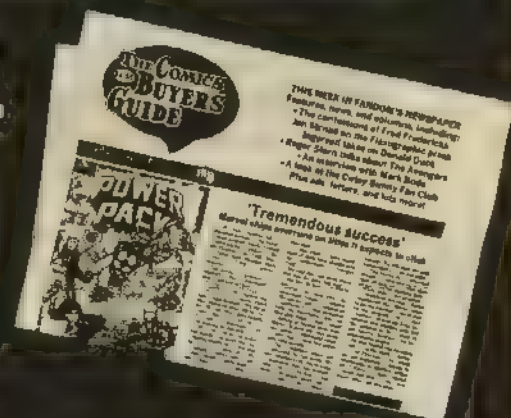
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Festival of Cartoon Art

OSU event to examine art, business of cartoons

A Festival of Cartoon Art at Ohio State University in October will examine the art and business of cartooning.

The three-day program, Oct. 17-19, will feature talks and panel discussions by nationally known cartoonists on such topics as women in cartooning, creative freedom, business issues, and the future of cartoon art in newspapers.

Coupled with the festival will be such events as several exhibitions of cartoon art and animated films at the Drexel Theater.

Arnold Roth, freelance cartoonist whose work appears in *The New Yorker*, *Playboy*, *Time*, and other publications, will speak on Oct. 19 at 3 p.m. at the James Thurber House, 77 Jefferson Ave. Roth is immediate past president of the National Cartoonists Society and 1983 winner of its Reuben award as Outstanding Cartoonist of the Year.

The festival is a tri-ennial event, sponsored by Ohio State University Libraries, in cooperation with the College of the Arts and School of Journalism. Inaugurated in 1983, the event customarily attracts many of the nation's best cartoonists as participants and as speakers.

Ohio State's interest in cartoons as an art form dates back to the early 1970s when alumnus Milton Caniff, creator of *Steve Canyon* and *Terry and the Pirates*, donated his archives to the university. Caniff's collection became the core of the Library for Communication and Graphic Arts.

Later, the archives of the Association of American Editorial Cartoonists was added to the collection. Last year, the

National Cartoonists Society designated Ohio State to house its archives of 40 years.

A general registration fee of \$35 covers all of the festival events. The student registration fee is \$10.

Registration information can be obtained from Lucy Caswell, curator of the Library for Communication and Graphic Arts, 147 Journalism Building, 242 W. 18th Ave., Columbus, Ohio 43210.

T.H.U.N.D.E.R. Action

T.H.U.N.D.E.R. Agents comic from Britain

In view of the legal decision ruling that the Tower characters, the T.H.U.N.D.E.R. Agents, were in the public domain, a British team has decided to produce a new book, *T.H.U.N.D.E.R. Action*, featuring those characters. It is scheduled to begin appearing in September, monthly in full color.

Initially, the book will consist mainly of reprints of the original strips from the '60s, but Paul Johnson and Dave Hornsby will produce two to three pages of new T.H.U.N.D.E.R. Agents material each issue, as well as presenting a new non-T.H.U.N.D.E.R. strip entitled "Jonathan Shatter." The magazine will have a 75p cover price.

—Howard W. Stangroom

'Prime Slime' moves

Mirage Studios has discontinued publication of *Prime Slime Tales*. Issue #3 of *Prime Slime*

will be published by Now Comics instead.

Mirage also announced publication of *Gobbledygook* #1, a 104-page book which will feature a new 10-page Teenage Mutant Ninja Turtles story plus earlier non-TMNT stories and illustrations by Kevin Eastman and Peter Laird. Cover price is \$3.50 and it is scheduled to ship Nov. 1. Interior pages of *Gobbledygook* are in black-and-white.

Mirage also will publish its fourth one-issue "micro-series," *Leonardo* #1, featuring Leonardo, Teenage Mutant Ninja Turtle. This comic book will have a full-color wraparound cover, 30 pages of black-and-white interior art and will cost \$1.50. Art and story are by Eastman and Laird. It is scheduled to ship Dec. 15.

First offers Turtle poster

In December, as a tie-in to publication of the *Teenage Mutant Ninja Turtles Graphic Novel*, First Comics will release the first official *TMNT Retail Poster*, publisher Rick Obadiab said.

Fully authorized by TMNT creators Kevin Eastman and Peter Laird, the poster will be a 22x28" reproduction of the full-color painting Kevin Eastman created for the cover of First's full-color *Teenage Mutant Ninja Turtles Graphic Novel*.

The poster will ship the first week in December, in time for Christmas.

The *Teenage Mutant Ninja Turtles Poster* has a retail price of \$3.95.

New England Comics opens fourth store

"New England Comics" is the name of a comic book store which opened in downtown Malden, Mass., Oct. 3. The location is 12A Pleasant St. near the corner of Main Street. New England Comics has four other stores in the greater Boston area. This is its first store on the North Shore.

The Malden store's grand opening sale runs from Oct. 3 through Oct. 12. All merchandise was discounted from 20% to 50% during the sale with all new comics special-priced at 30% off cover prices and refreshments, free posters, comics, and other giveaways every day.

Store hours are: Monday through Saturday 10 a.m. to 6 p.m. (except Friday till 7 p.m.) and Sunday Noon to 5 p.m.

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Fantagraphics acquires 'Dog Boy'

Steve Lafler's *Dog Boy* will be published by Fantagraphics Books this fall after four years as a self-published comic book.

According to Lafler, *Dog Boy* "is automatic writing or surrealism or maybe visual poetry. It's sometimes comedy-adventure.

It's sometimes political. It sometimes leaves the surface of the planet and goes where no comic has gone before."

Dog Boy, which is created, written, and drawn by Lafler, concerns the exploits of the gruff and satirical Dog Boy and his

ever-smiling (because his mouth is sewn shut) rag man friend Benb. The bi monthly comic begins from Fantagraphics in December with volume 2, issue #1, "Werewolf Bikers." *Dog Boy* also appears as a one-shot back-up feature in *Critters* #10.

Seven issues of volume #1 were published by Lafler's comics publishing company, Cathead Comics, from 1982 to the present. *Meancat* and *Guts* were two other titles Lafler produced.

The black-and-white *Dog Boy* is 24 pages and will retail for \$1.75.

Darkline Comics to ship first title in October

Dark Adventures #1, published by Darkline Publications of Peru, Ind., will ship to distrib-

'Cole Black' to return

Cole Black returns to 1940s New York in October with issue #6. The story, "Fallen Star," is a 28-page, black-and-white, standard-size comic book with color cover. It retails for \$1.50.

The first five issues of the detective series were published from 1980-84, in an oblong format. Issues #4 and #5 are sold out.

Creator Rocky Hartberg said he hopes the once-annual publication will appear quarterly. Issue #7, featuring a USO trip to war-torn Africa, will feature a journey through World War II.

Solson hires editor

Solson Publications Inc., has hired a new editor, Michael Lubert.

Lubert is a former precious metals arbitrage specialist, the author of the soon-to-be-released *Crackbusters* comic from Showcase, and a publisher — *Lifestyles of the Criminally Insane* and *Rockheads* are comics shipping in December by Lubert Publications and available through Solson.

utors in October.

Dark Adventures publisher F.I. Chagnon said that the comic book would be released on a bi-monthly schedule with *Dark Adventures* #2 shipping in early December.

Chagnon said that *Dark Adventures* contains 32 pages of black-and-white art on Mando stock with a full-color cover. *Dark Adventures* will be used to introduce new features, artists, and writers, he said, with the hope that new characters developed in this series can later be featured in their own books.

The cover of *Dark Adventures* #1 features "The Dark Angel," a mysterious avenger created and produced by Pat Gabriele. Gabriele's character has a very strong sense of justice and some unique methods of carrying "his" brand of justice to criminals and evil-doers.

Included in the issue is "Dark Kunkle," featuring "Cecil Kunkle" by Charles Wagner. The one-page humor feature is a parody of "The Dark Angel."

The back-up features include "Sea Thugs," a four-page story of piracy in the Caribbean, with plot and layouts by Gabriele and finished art by Richard Lynn. "Stone" is a seven-page story with plot and pencils by Marty Edwards and finishes by Gabriele.

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CANTON, OH - Oct. 19 - Jubilee Comic Book & Science Fiction Convention (C, SF), Parke Hotel, 4343 Everhard Rd., 10am-4pm, F. \$35, Jubilee Enter., 11910 Asbury Dr., Ft. Washington, MD 20744. PH 301-292-4587

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PARK CITY, KY - March 6-8 - ConCave 8, Park Mammoth Resort, 1-65 exit 49, A. \$9, F. \$15, ConCave 8, PO Box 24, Franklin KY 42134.

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ROANOKE, VA - Nov. 2 - Jubilee Comic Book & Science Fiction Convention (C, SF), Hotel Roanoke, 19 N. Jefferson St., 10am-4pm, F. \$35, Jubilee Enter., 11910 Asbury Dr., Ft. Washington MD 20744. PH 301-292-4587

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VIRGINIA BEACH, VA - Nov. 7-9 - Sci Con 8 (SF), Sheraton Beach Inn A. \$18, F. \$50 Sci Con 8, PO Box 9434 Hampton VA 23670

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305-977-7352
Thousands of back issues, new comics. Baseball Cards, supplies

Book Swap
2246 Main (SR 580)
Dunedin, FL 33528
813-736-5171
Comics, Collectibles, NEW every Monday. Subscription service. Monday-Saturday 10-5

The Collector's Corner
323 Page Bacon Rd.
Park Place Plaza
Mary Esther, FL 32569
813-434-1888
Comics, Baseball cards, Gaming supplies. We buy, sell & trade. Across from Mail.

Comic Exchange Inc.
8432 W. Oakland Park Blvd.
Sunrise, FL 33321
305-742-0777
New comics discounted back issues. Adventure and war game specialists.

Family Book Shop
1301 N. Woodland Blvd.
DeLand, FL 32720
904-735-1111
New comics, back issues, supplies, D&D, paperbacks, science fiction, smites.

Geppi's Comic World, Inc.
Keene Plaza Shopping Center
2226 East Bay Drive
Largo, FL 33541
813-585-0226
Comics, Japanese toys & books. Doctor Who, Sci-Fi, subscription service.

Peace Chief Sound Center
6808 14th St. West (U.S. 41)
Bradenton, FL 33507
813-756-6224
Collector's Headquarters: comics, gum cards, albums, tapes. Open 7 days/week

Star Comics
5802 Stirling Road
Hollywood, FL 33021 1527
305-987-2258
New Comics. Subscription service. Japanese animation. Books and model kits

GEORGIA

The Book Trader
1026 10 Cherokee Rd.
Smyrna, GA 30080
404-432-4535
Sell, Trade, & Buy Specializing in Comics and Used Paperbacks for 11 years. Cobb's Best

Graham Crackers Comics
10 S. Third St.
St. Charles, IL 60174
312-584-0610
Serving the Fox Valley with new & old comics & games & Robotech

HAWAII

Jerry's Comics And Books
404 Piko
Honolulu HI 96814
808-538-7771 & 538-6667
New/collector comics * records * books * games * trading cards * buy-sell

The Little Comics Book Shop
68 Wilkiana Dr.
Wahiawa, HI 96787
808-621-8811
Weekly card/comic bidboards * membership discounts * open 7 days.

ILLINOIS

Action Comics & Games
4037 Dempster
(1 Block W. of Crawford)
Skokie, IL 60076
312-674-4140
Distributor T.M.N.T. T-shirts * A complete comic-book store. Everyday until 10 P.M.

All-American Comic Shops III
9118 Ogden Avenue
Brookfield, IL 60513
312-387-9588
"Your PATRIOTIC home for Comics." Open 7 days

Chaos In Print
4890 S. Archer
(1 Block N.E. of Pulaski)
Chicago, IL 60632
312-FR00-4993
S.W. Chicago's family reading center. Comics, magazines, paperback trading, Doctor Who & more!

Comic Collector
3234 S. Harlem
Riverdale, IL 60546
312-442-0398
New comics Thursday afternoon. Over 20,000 back issues — all bagged.

Comics For Heroes
1702 W. Foster
Chicago, IL 60640
312-789-4745
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Comiczoo
1415 Cedar Lake Road #101
Round Lake Beach, IL 60073
312-546-2020
Where heroes live! Open Sunday through Friday.

Friendly Frank's Comics
11941 S. Cicero Ave.
Alsip, IL 60506
312-371-6750
New comics 12:30 Thursday. Back issues are our specialty

Friendly Frank's Comics
3427 (front) Ridge Road (rt 6)
Lansing, IL 60438
312-418-1220
New comics 12:00 Thursday. Back issues are our specialty

T.J.'s Comics
119 W. St. Charles Rd.
Lombard, IL 60148
312-543-6233
10% off all new color comics.

The Comic Shop
11110 S. Harlem Ave.
Worth, IL 60482
312-448-2937
Palos/World area's most complete comic shop — Easy to find — tough to beat.

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1135 E. Sibley Blvd.
Dolton, IL 60419
312-849-0888
New/old Comics, baseball cards, coins, video * Buy — Sell *

Everybodys Bookstore
2120 W. Devon
Chicago, IL 60659
312-764-0929
New comics every Thursday, comics discounted. Comic boxes, bags, Sci-Fi, Playboys

GEM Comics
156 N. York Rd.
Elmhurst, IL 60126
312-833-8787
Chicago's most innovative comic shop. A diamond in the rough!

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5 East Chicago Ave.
Naperville, IL 60540
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Thousands of new & old comics (1940-85). "Best Price Anywhere!" Games, Doctor Who. Macross items!

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312 Town & Country Village
Sunnyvale, CA 94086
408-739-4927
New & back issue comics, baseball cards, collector supplies & more!

Lee's Comics
3429 Alma St.
(in Alma Plaza)
Palo Alto, CA 94306
415-493-3857
The Dealer With the best deals! Open everyday

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783 Rear Thousand Oaks Blvd.
Thousand Oaks, CA 91360
805-495-9330
Science fiction, fantasy, comics. Open 2-6 p.m.; Sat. 11-3

Larry's Comic Book Store
1219 W. Devon Ave.
Chicago, IL 60660
312-274-1832
Comics 1938-85, British & Japanese imports, fanzines, strip reprints.

Moondog's Comics
139 W. Prospect Ave.
Mt. Prospect, IL 60056
312-398-6060
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1403 W. Schaumburg Rd.
Schaumburg, IL 60194
312-529-6060
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318 West First St.
Dixon, IL 61021
515-284-7567
New comics, back issues, accessories, paperbacks. Doctor Who games. We mail

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5600 N. 2nd Street
Rockford, IL 61111
815-633-0330
Huge selection! Comics, back issues, games books, cards! Mail order!

Unicorn Comics & Cards
216 S. Villa Avenue
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312-279-5777
Illinois' finest selection of back issues - over 100,000 in stock.

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Comic Carnival North
6265 N. Carrollton Ave.
Indianapolis, IN 46220
317-253-8882 * 257-1450 Hotline
Old/new Comics * Specialty Books * Science Fiction * Bloom County Headquarters

The Crimson Clover
109 W. 2nd St.
Seymour, IN 47274
Comics, D&D, fantasy games, magazines, T-shirts, Sci-Fi. "Open 7 days"

Friendly Frank's Distribution
3940 Broadway
Gary, IN 46408
219-884-5052/3
Full service warehouse serving retail ers only 4 1/2 mile off I80/94

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220 Main St.
Hobart, IN 46342
219-942-6020
The largest selection of back issues in the Midwest.

25th Century Five & Dime
106 E. Kirkwood
P.O. Box 7
Bloomington, IN 47402
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Comics * SF * Books * Magazines * Games * Movie Memorabilia * New/Used/Rare

John's Comics Closet
4610 E. 10th St.
Indianapolis, IN 46201
317-357-6611
Indiana's family fun store". Open Thursday thru Sunday. Call for hours.

KENTUCKY

Cliffhangers
25 Houchens Plaza
Elizabethtown, KY 42701
502-765-6200
New/back issue comics, role playing games, baseball cards supplies.

Comic Connection
929 S. Limestone St.
Lexington, KY 40503
806-285-4707
Earliest new comic in area, mail orders, free reserve service.

The Great Escape
2433 Bardstown Rd.
Louisville, KY 40205
502-456-2216
New comics faster than anyone in area

Imaginasia, The Comic Book Shoppe
1877 A.E. 9th St.
Hopkinsville, KY 42240
502-886-6535
New and back issue comics Hwy 41 and Pennyville Pkwy

Plan Book
862 Broadway
Bowling Green, KY 42101
502-782-8092
New and old comics * Baseball Cards * Records * Paperbacks * and Movie Posters *

KANSAS

Clint's South
9601 B Metcalf
Metcalfe South Shopping Center
Overland Park, KS 66202
(913) 381-4213
New Comics, back issues, gaming supplies, paperbacks, hardbacks, Dr. Who

Comic Book Emporium
100 St. James St. #B305
Baton Rouge, LA 70802
504-381-9819
Open 7 days - full range collector's services. games - sci-fi - more

Comics, Legends & Lore
90 Monroe St. (Store)
Box 187 (Mailorder)
Lynn, MA 01901
(617) 593-5925
New/old comics discounted, supplies, gaming, models, posters.

Comics and Records and Fun
34 Main St.
M. Lord MA 01757
617-478-4969
Baseball cards * roleplaying games * records * cassettes * new back issue comics

MAINE

(From Page 48)

Asbury Dr., Ft. Washington MD 20744. PH: 301-292-4587

ASHEVILLE, NC - Nov. 29 Fall MiniCon, Inn on the Plaza. Downtown & 1240 10am-5pm A n/a D W Howard Super Giant Books 38 Wall St Asheville NC 28801 PH: 704-254-2103

CHARLOTTE, NC - Nov. 29-30 - Comic Collectors Show Merchandise Mart, 2500 E Independence, A \$2.50, F \$35. Carolina Hobby Expo, 3452 Odell School Rd Concord, NC 28025 PH: 704-786-8373

BALTIMORE, MD - Nov. 30 Collectors Mart IV (C. Cd. F. M.) Pikesville Guard Armory 610 Reisterstown Rd., A \$2 T. 25 F \$35. Annapolis Oldies, PO Box 454 Arnold, MD 21012 PH: 301-757-6182

RICHMOND, VA - Dec. 6 - Jubilee Comic Book & Science Fiction Convention (C. SF), Holiday Inn, 6531 W Broad St 10am-4pm, F \$35 Jubilee Enter., 11910 Asbury Dr., Ft. Washington, MD 20744 PH: 301-292-4587

RALEIGH, NC - Dec. 7 - Jubilee Comic Book & Science Fiction Convention (C. SF) Marriott Hotel, 45 Marriott Dr. 10am-5pm, F \$35 Jubilee Enter., 11910 Asbury Dr., Ft. Washington, MD 20744 PH: 301-292-4587

WASHINGTON, DC - Dec. 7 - Serendipity Show Holiday Inn-Chevy Chase, 5520 Wisconsin Ave., 11am-5pm A \$2 T. 30 F \$40 Bob Horn, 4 Oak Rd. Elktion, MD 21921 PH: 301-398-6685

MORGANTOWN, WV - Dec. 14 - Jubilee Comic Book & Science Fiction Convention (C. SF), Ramada Inn, 179 & 48 at 119 S., 10am-4pm. A n/a, F \$35 Jubilee Enter., 11910 Asbury Dr., Ft. Washington, MD 20744 PH: 301-292-4587

SILVER SPRINGS, MD - Dec. 20 - Jubilee Comic Book & Science Fiction Convention (C. SF), The Armory Place, 925 Wayne Ave., 10am-5pm, F \$40, Jubilee Enter., 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587

BALTIMORE, MD - Jan. 4 - Serendipity Show Quality Inn, Beltway exit 26 S., 11am-5pm, A \$2 T. 30 F \$40 Bob Horn, 4 Oak Rd. Elktion, MD 21921 PH: 301-398-6685

VIRGINIA BEACH, VA - Jan. 10 - Jubilee Comic Book & Science Fiction Convention (C. SF), Pavilion Convention Center 1000 19th St., 10am-4pm, F \$35 Jubilee Enter., 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587

ARLINGTON, VA - Jan. 17 - Jubilee Comic Book & Science Fiction Convention (C. SF), Holiday Inn, 1489 Jefferson Davis Hwy., Rm. 1, 10am-5pm, F \$40 Jubilee Enter., 11910 Asbury Dr., Ft. Washington, MD 20744 PH: 301-292-4587

WASHINGTON, DC - Jan. 17 - Serendipity Show, Holiday Inn-Chevy Chase, 5520 Wisconsin Ave., 11am-5pm, A \$2 T. 30 F \$40 Bob Horn, 4 Oak Rd. Elktion, MD 21921 PH: 301-398-6685

WASHINGTON, DC - Feb. 22 - Serendipity Show, Holiday Inn-Chevy Chase 5520 Wisconsin Ave., 11am-5pm, A \$2 T. 30 F \$40 Bob Horn, 4 Oak Rd. Elktion, MD 21921 PH: 301-398-6685

Ave., 11am-5pm, A \$2 T. 30, F \$40. Bob Horn, 4 Oak Rd. Elktion, MD 21921 PH: 301-398-6685

MOUNTAIN

STATES IN REGION: Ariz., Colo., Idaho, Mont., Nev., N.M., Utah and Wyo.

AURORA, CO - Nov. 1-2 - AuroraCon, Holiday Inn J-225 Colfax exit, A \$2, F \$15. Chester Co., 2094 Emporia, Aurora, CO 80010 PH: 303-363-7457 before Oct. 1.

NEW ENGLAND

STATES IN REGION: Conn. Maine Mass. N.H. R.I. and Vt.

HARTFORD, CT - Oct. 12 - Connecticut Con (C), E.H. Elks Hall, 148 Roberts St., 11am-5pm, A \$9.95 Harold E. Kinney, 206 Burnside Ave. E. Hartford, CT 06108 PH: 203-289-1208

ROCKY HILL, CT - Oct. 12 - Baseball Card & Comic Book Show Elks Club, Silas Dean Hwy., A \$2, under 12 \$1 PH: 933-3489

MEDFORD, MA - Oct. 16-19 - Collectibles Show Meadow Glen Mall Rt. 16 A. free. Joe Valardi, PO Box 742, Gardner, MA 01440 PH: 617-632-6479

BOSTON, MA - Oct. 19 - Creation's Free Marketplace (C. ST. DW. R.), Howard Johnson's, Cambridge 777 Memorial Dr. F \$65 Creation, 249-04 Huxley Ave., Bellerose NY 11426

WINDSOR LOCKS, CT - Oct. 26 - Comic Book, Gum Card & Record Collectors' Convention Howard Johnson's Conference Center, 191 ex. 41, A. 300 T. 60 F \$25 Al PH: 203-526-5630 or Jeff PH: 203-683-1238

SOMERVILLE, MA - Oct. 26 - The Sunday Funnies, Holiday Inn, 30 Washington St., 10am-5pm, A \$2.50, T. 60, F \$35. Will Murray, 334 E. Squantum St., Quincy, MA 02171 PH: 617-328-9460

SHIRLEY, MA - Oct. 26 - Middlesex Regional Comic Book, Gum Card & Gaming Convention, Bull Run Restaurant, Rt. 2A A 99c, T 35, F \$20. Gail or Jim Johnson, PO Box 886, Townsend, MA 01469 PH: 617-597-5000 or 597-6343

NORWICH, CT - Nov. 9 - Baseball Card & Comic Book Show, Sheraton Motor Inn, Rt. 395 exit 80, 9am-4pm A. free, T. 40, F \$30. Comic Den PH: 203-886-1162

WETHERSFIELD, CT - Nov. 15-16 - Connection 10 Ramada Inn 1330 Silas Deane Hwy., A \$4.50, F \$65 Bookies Book Store 206 Burnside Ave., E Hartford CT 06108 PH: 203-289-1208

SOMERVILLE, MA - Nov. 23 - The Sunday Funnies, Holiday Inn, 30 Washington St., A \$2.50, T. 60, F \$35. Will Murray, 334 E. Squantum St., Quincy, MA, PH: 617-328-9460

NORTHEAST

STATES IN REGION: N.J., N.Y. and Pa.

WHITE PLAINS, NY - Oct. 11 - Comic Convention, Coachman's Inn 123 E. Post Rd. 11am-4pm, A \$2 T. 25 Ted Hanes 20 Burke Dr., Buffalo, NY 14215 PH: 716-835-1483

SEASIDE HEIGHTS, NJ - Oct. 11 - Science Fiction, Comic Book & Trading Card Show,

American Legion Post, Carteret Ave. & Bay Blvd. 9:30am-4pm A. 75c, F \$25. Ruth Campbell, 827 Prospect Ave. Pine Beach, NJ 08741 PH: 201-244-2923

ROCKVILLE CENTRE, NY - Oct. 12 - Long Island Comic Book & Collectors Market Convention, Holiday Inn, 173 Sunrise Hwy., 10am-5pm, A. free Cosmic Comics, 139 N. Park Ave., Rockville Centre, NY 11570. PH: 516-763-1133

UNION, NJ - Oct. 12 - Comic Book & Baseball Card Show Boys & Girls Club, 1050 Jeanette St., 9am-3pm, A. \$1.50, F \$35. Mike Grecco, PO Box 189, Atlantic Highlands, NJ 07716 PH: 201-291-1632

SOMERSET, NJ - Oct. 12 - Comic Book Marketplace, Travelodge, Easton Ave., Rt. 287 exit 6, 10am-4pm, A \$2 Fred Greenberg, 373 Vail Rd., Parsippany, NJ 07054 PH: 201-335-1849

PHILADELPHIA, PA - Oct. 12 - Serendipity Show Holiday Inn-Valley Forge King of Prussia Mall 11am-5pm, A \$2 T. 30 F \$40. Bob Horn, 4 Oak Rd. Elktion MD 21921 PH: 301-398-6685

MORRISTOWN, NJ - Oct. 18-19 - Collectors Festival (C. Cd. R.), Headquarters Plaza Mall Sat 10am-5pm Sun 10am-4pm A n/a. F \$50 \$80. Mike Grecco, PO Box 189 Atlantic Highlands, NJ 07716 PH: 201-291-1632

MONROEVILLE, PA - Oct. 18 - Jubilee Comic Book & Science Fiction Convention (C. SF) Holiday Inn 2750 Mossdale Blvd. 10pm-4pm

(EVENTS, Page 54)

CBG RETAILER DIRECTORY

The following is a listing of comic shops across the country, arranged by state. Be sure to mention that you saw it in CBG's Retailer listed in bold type carry The Comics Buyer's Guide

MICHIGAN

Book Stop
1160 Chicago Drive
Wyoming MI 48099
616-245-0090

New and back issue comics, supplies
paperbacks T-shirts. Mail available

Comic Corner
32004 Utica Rd
Fraser, MI 48026
313-296-2758

New comics discounted, collector's
comics, collectors club, Gaming.

Dave's Comics & Collectibles
186 W. 11 Mile
Royal Oak MI 48067
313-548-1230

Biggest best back stock in Detroit
area! New comics discounted

Dave's II, Comics & Collectibles
623 E. William
Ann Arbor, MI 48104
313-665-6969

Biggest, best back stock in Ann Arbor!
New comics Discounted!

Fantasy in Comics
(By county flea market)
10 1/2 and Grosbeck
Warren, MI 48089
313-398-0151

Comic club for discounts on all new
stock back issues

Nostalgia Attic, Inc.
38405 Joy Rd
Westland MI 48185
313-453-6150

Incredible Golden/Silver/new comics,
records cards. New comics dis-
counted

Readers Exchange
160 S. Merriman At Cherry Hill
Westland, MI 48185
313-326-8788

New comics discounted, back issues,
Doctor Who, gaming, Japanimation,
paperbacks

MINNESOTA

The Source
Comics & Gaming Supplies
1752 Grand Ave.
St. Paul, MN 55105
612-690-0840

Need comics or gaming supplies? Go
straight to THE SOURCE

MISSISSIPPI

Gulf Coast Comics
Pettit Box Specialty Center
Building C, Suite 8
502, Edgewater Gulf Drive
Biloxi, MS 39531
601-388-2991

New comics on Thursday 5 p.m. Back
issues, Doctor Who, etc.

Star Store
3913 Northview
Jackson, MS 39208
601-362-8001

Comics, science fiction, fantasy, base-
ball cards. New comics on Thursday

MISSOURI

Chit's Books And Comics
3943 Main (P.O. Box 10275)
Kansas City, MO 64111
(816) 561-2848

New comics, back issues, gaming sup-
plies, paperbacks, hardbacks. Dr. Who

Comics & More
107 East Argonne
Kirkwood MO 63122
314-966-2343

10% off new comics, back issues,
comic accessories, imports, toys, art

Starpost Enterprise
8564 Airport Rd.
(2 blocks east of I-70)
St. Louis (Berkeley), MO 63134
314-921-3992

Specializing in Star Trek & SF Posters,
books, cards, games, Discount prices

NEBRASKA

Trade-A-Type/Comic Center
227 N. 11th Street
Lincoln NE 68508
402-474-9675

New and Collectors Comics, Records,
Tapes and Posters

Comics Etc.
28 Roxbury St
Keene NH 03431
603-352-2624

Great selection new & back issues save
with our subscription service

The Comic Relief
54 Bridge St
Portsmouth, NH 03801
603-431-6828

Call for directions and information
about our other N.H. outlets

NEW HAMPSHIRE

The Back Issue
91 A. 1st St
Nashua, NH 03060
603-883-6974

Comics new & old. Also open every
Sunday noon - 5 p.m.

Chris Comics & Paperback Bookswap
522 So. Broadway
Salem NH 03079
603-898-4151

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7 days a week

Collectibles Unlimited
30A Warren St.
Concord, NH 03301
603-228-3712

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1061 Ave. C
Bayonne, NJ 07002
201-339-8829

Comics old & new baseball cards
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supplies

Collector's Center
729 Edgar Road
Elizabeth NJ 07202
201-355-7942

Thousands of back issue comics. Buy,
sell, trade

Fantasy Factory Comics
110 E. Main St.
Mays Landing, NJ 08330
609-625-7367

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comic shop. Role-playing games.

Fat Moose Comics and Games
235 Ridgedale Ave.
Cedar Knolls, NJ 07927
201-899-4734

New & collector's comics, always dis-
counted! Mon-Sat, 10:30-9.

Montclair Book Center
223 Glen Ridge Ave.
Montclair, NJ 07042
201-783-3630

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on all subjects. Great atmosphere

Passaic Book Center
594 Main Ave.
Passaic, NJ 07055
201-770-6040

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covers, over 1 million in stock

Temple Collectibles
15 Whitman Sq. & Blackhorse Pike
Turnersville, NJ 08012
609-228-8645

Want lists filled, send SASE. Retail -
Wholesale - Supplies - Baseball cards.

Thunder Road Comics
424 Hgh St.
Burlington NJ 08016
609-392-8006

New/back issues, Burlington County's
full line comic shop.

NEW MEXICO

Albuquerque Collectors World
2242 Wyoming N.E.
Wyoming Mail
Albuquerque NM 87112
505-293-2486

New & older comic supplies, maga-
zines, cards, movie posters & memora-
bilia

NEW YORK

Amazing Comics
12 Gillette Avenue
Sayville, L.I. NY 11782
516-567-8069

Specializes in Golden and Silver Age
comics. New issues subscription ser-
vice

Azusa Collectibles
126 Laurel Road
East Northport, L.I. NY 11731
516-754-8346

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weekly

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532 Rt. 25A
St. James NY 11780
516-862-7982

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Bush's Hobbes
414 Hawkins Ave.
Lake Ronkonkoma, NY 11779
516-981-0253

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comic books

Collector's Comics
1971 Wantagh Ave.
(at Sunrise Highway)
Wantagh, NY 11793
516-783-8700

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gamers. Everything you need.

Collector's Universe
87-12 101st Ave.
Ozone Park, NY 11416
718-845-0937

*New Comics on Thursdays *Baseball
Cards *Models *Role Playing Games
*Paperbacks *Posters

Comic Art Gallery
231 East 53rd St.
New York, NY 10022
212-759-6255, 688-5622

Posters, T-Shirts, Undergrounds. New
comic sale. \$30 Rebate, Retail/Whol-

sale.

Comics Etc.
400 Mamaroneck Ave.
White Plains, NY 10605
914-997-6264

Comic books baseball cards mail
order, watch for grand opening.

Comics Underground
Busy Bee Ma
37 11 Main Street
Flushing, NY 11354
718-358-7424

Marvel, DC, especially independents,
baseball cards Japanese models
buy/sell

Creation Science Fiction & Comic Book
World
192 Jericho Turn Pike
Mineola, NY 11501

Fanta Co Enterprises Inc.
21 Central Avenue
Albany, NY 12210-1391
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418 N. Country Rd. (25A)
Saint James NY 11780
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(at the Eltingville Station)
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OHIO

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P.O. Box 55
Beaufort, OH 43311
513-593-0381

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science fiction, supplies, quality ser-
vice

Book World
5551 Colerain Ave.
Cincinnati, OH 45239
513-541-8002

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Central City Comics
4347 E. Main St.
Columbus OH 43213
614-231-1620

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Dark Star Books
231 Xenia Ave.
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(From Page 49)

Holiday Inn, 1614 Central Ave., 11am-5pm, A \$30, T \$2, F \$69, Wed-Hues, 20 Bkide Dr. Bufile, NY 14215 PH 716-835-1483
JANAHAWKIN, NJ - Nov 8 - Comic Book Show Beach Haven Moose Lodge, Rt 72, A, 41, T, 20, F \$30 Diane M Sonnenberg, 337 Anthony Ave., Toms River, NJ 08753. PH 201-929-0663
OLONIE, NY - Nov 8-9 - Comic Book Show Holiday Inn, Rt 5, Central Ave., 11am-5pm A, n/a John S Iavarone 44 Jefferson Rd. Glenmont, NY 12077 PH 518-439-0963
OCKVILLE CENTRE, NY - Nov 9 - Long Island Comic Book & Collectors Market Convention Holiday Inn 173 Sunrise Hwy, 10am-5pm A free Cosmic Comics, 139 N. Park Ave Rockville Centre, NY 11570 PH 516-763-1133
ROBINSSVILLE, NJ Nov 9 - Central NJ Comic Book, Baseball Card & Record Show Washington Twp Volunteer Fire Dept. Hall Rt 130, A: \$2 F \$30, Michael Chaudhuri, 15 Westerlee Arms Pk, Nightstown NJ 08520. PH 609 448-7585
PRINGFIELD, NJ - Nov 9 - Comic Book Marketplace, Holiday Inn 304 Rt. 22 W., 10am-4pm, A \$2 Fred Greenberg, 373 Vail Rd., Parsippany, NJ 07054. PH 201-335-1849
EW YORK, NY - Nov 15 - Comic Book Marketplace, Skyline Motor Inn, 10th Ave & 49th, 10am-4pm A \$2 Fred Greenberg 373 Vail Rd. Parsippany, NJ 07054. PH 201-335-1849
AZLEY, N. Nov 16 - Comic Book & Baseball Card Show, Sheraton Inn Rt 35 S. Jordan Side Plkwy, 117, 9 30am-4pm, A \$1 50 Mike Grecco, PO Box 1849, Atlantic Highlands, NJ 07716. PH 201 291-1632
ARRISBURG, PA - Nov 16 - Jubilee Comic Book & Science Fiction Convention (C, SF) Villa Leo (Quality Inn), I-83 exit 18, New Cumberland, F \$35 Jubilee Enter, 11910 Asbury Dr Ft Jessuitown, MD 20744 PH 301 292-4587
JAYNE, NJ - Nov 16 - Comic Book Marketplace Holiday Inn, Rt 46 E., 10am-4pm, A \$2 Fred Greenberg, 373 Vail Rd., Parsippany, NJ 07054. PH 201-335-1849
OUNT LAUREL, NJ - Nov 16 - Comic Book Marketplace Budget Motor Lodge Rt 73 & Newwosh Rd, 10am-4pm, A \$2 Fred Greenberg, 373 Vail Rd Parsippany, NJ 07054 PH 201 335-1849
ELMAR, NJ - Nov 22-23 - Comic Book & Trading Card Convention, Elks Lodge, 700

7th Ave., 10am-4pm, \$756, F. \$35 Ruth Campbell, 827 Prospect Ave., Fine Beach, NJ 08741 PH 201 244-2923

PHILADELPHIA, PA - Nov 22 - Comic Book Marketplace, Philadelphia Centre Hotel, 1726 JFK Blvd., 10am-4pm, A. \$2 Fred Greenberg, 373 Vall Rd Parsippany, NJ 07054 PH 201 335 1849

SCRANTON, PA - Nov 22 - Jubilee Comic Book & Science Fiction Convention (C, SF), Masonic Temple, 420 N. Washington Ave. 10am-4pm F \$35 Jubilee Enter., 11910 E. Aubury Rd., W. Washington, MD 20744 PH 301 322-4587

STATEN ISLAND, NY - Nov 23 - Comic Book & Baseball Card Show, Knights of Columbus 386 Clove Rd., 9:30am-4pm, A. \$150, F. \$40 Mike Grecco, PO Box 189 Atlantic Highlands, NJ 07716 PH 201 291-1632

NEW YORK, NY - Nov. 23 - Comic Book Marketplace, Roosevelt Hotel, 45 E. 45th St. & Madison Ave., 10am-4pm, A: \$2 Fred Greenberg, 373 Vall Rd., Parsippany, NJ 07054 PH 201 335-1849

PHILADELPHIA, PA - Nov 23 - Serendipity Show Holiday Inn-Valley Forge, King of Prussia Mall, 11am-5pm, A, \$2, T, \$30, F \$40 Bob Horn, 4 Oak Rd. Effort, MD 21921 PH 301 398 6685

MANHATTAN, NY - Nov 28 30 - Creation Thanksgiving Convention (C, ST, DW), Omni Park Central Hotel, 561th & 7th Ave. A. n/a, F \$300. Creation, Box 7155, Garden City, NY 11530

TOMS RIVER, NJ - Nov 30 - Comic Book & Baseball Card Show, Elks Post 1875, Garden State Pkwy exit 82, Rt. 37 E. A. \$150, F. \$30 Mike Grecco, PO Box 189, Atlantic Highlands, NJ 07716 PH 201 291-1632

PACIFIC

STATES IN REGION Alaska, Calif., Hawaii, Ore
and Wash

ANAHEIM, CA - Oct 26 - Orange City Comic
Book & Paper Collectibles Show, Grand
Hotel, Freedman Way & Harbor Blvd., A. \$3
Doug Wright PO Box 69308 W. Hollywood,
CA 90069 PH 213-656-5470

LOS ANGELES, CA - Nov. 2 - Comic Book &
Science Fiction Convention (C. SF), Amba-
sador Hotel, 3400 Wilsh re Blvd., 10am-5pm,
A. \$1.50 Bruce Schwartz 1802 W Olive
Ave Burbank CA 91506 PH 818-954-8432

SAN MATEO, CA Nov 8-9 Tricon Dunley
Hotel 1770 S. Amphlett A. \$7, T. 85 F.
\$100. Valerie Jones, 1311 E Carmino Lane
296 Millbrae CA 94030 PH 415-871 0327

LOS ANGELES, CA Dec. 7 - Comic Book &
Science Fiction Convention (C. SF), Amba-
sador hotel 3400 Wilshire Blvd., 10am-5pm,
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OAKLAND, CA - Feb. 13-16 - Dun Dra Con XI
(G), Oakland Airport Hyatt Hotel, A. \$15 thru
Feb 1, \$20 at the door, \$10 for one day
DunDraCon XI, 386 Alcatraz Ave., Oakland,
CA 94618

SAN JOSE, CA - May 22-25 - BayCon '87 (SF,
F), Red Lion Inn, A n/a BayCon '86, PO Box
70393 Sunnyvale, CA 94086

PLAINS

STATES IN REGION: Iowa, Kan., Minn., Mo
Neb. N.D. and S.D.

LEAWOOD, KS Oct. 18-19 - Mukami Comics
Festival, Ranchmaster Auditorium 95th St. &
Mission Rd., 10am-6pm, A \$2, T 42 Mike
Wileman, 149 S. 78th Kansas City, KS
66111

CEDAR RAPIDS, IA - Oct. 24-26 - ICON XI (SF),
Longbranch Motor Inn, 90 Twilat Town Rd.
NE A \$17 ICON XI, PO Box 525 Iowa City
A \$2244

SIOUX FALLS, SD - Nov. 15-16 - Classic
Baseball Card & Comic Book Show II,
Rimkota Inn, I-29 exit 81, A. free, T 40, F
\$20 K Joe Johnson, 1513 E 10th St. Sioux
Falls SD 57103 PH 605 365 9519

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Street address	STREET: JAMES W. BROWN
Hours of show	HOURS: JAMES W. BROWN
Admission charge	ADMISSION: JAMES W. BROWN
Number of tables and cost per table	TABLES: JAMES W. BROWN
Show chairman	CHAIRMAN: JAMES W. BROWN
Address	ADDRESS: JAMES W. BROWN
Phone	PHONE: JAMES W. BROWN

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OKLAHOMA CITY, OK Oct 25-26 SoonerCon 2 Skyrin Plaza Hotel, A: \$12, F: \$35-\$50 SoonerCon 2, c/o Star OKC PO Box 1701 Bethany OK 73008
DALLAS, TX - Nov 28-30 - Dallas Fantasy Festval, Marriott Quorum A n/a, Bulldog Productions, PO Box 820488, Dallas, TX 75382 PH 214 522-6590

SOUTHEAST

STATES IN REGION Ala Fla Ga, Miss. and
Tenn.

MIAMI BEACH, FL Oct 11-12 MiamiCon '86
Howard Johnson Golden Glades, 11am-6pm
A \$4, under 8 free PH 305-940-9539

KNOXVILLE, TN - Nov 18 - Classy Con 7,
Executive West Motel, 7621 Kensington Pike, A
\$150, T' 38, F \$35 Mark Derrick 3244
Castle Ave., Chattanooga TN 37412 PH
615 624 3702

ORLANDO, FL Oct 26 - Comics Collectibles
Show Sheraton Inn, 736 Lee Rd. A \$1 Jim
Ivey, 561 Osipso Ave., Orlando, FL 32807
PH 305-273-0141

NASHVILLE, TN - Oct 31 Nov 2 - Nashville
Con, Opryland Hotel Gerald Whitworth, c/o
Collectors World, 1511 E Main St Mur-
freesboro, TN 37130 PH 615-895-1120

MIAMI, FL - Nov 9 - Comic Book & Baseball
Card Show American Legion Hall 7710 SW

CANADA

KELOWNA, BC - Oct. 25 - Oktoberfest '86
Lodge Motor Inn, 2170 Harvey Ave.,
10am-4pm, A \$2. F \$15. Kevin Bryant, 1381
Springfield Rd Kelowna BC V1Y 5V2 PH
604 763 1304

OTTAWA, ON - Oct. 26 - Expo Comic Show,
Congress Centre, F 2 table minimum \$110
each additional table \$50, A n/a, J
Braverman, c/o The Collector's Stop Comic
Shop, Lower Concourse, The Westgate
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4421 BOOKS GENERAL WANTED

NANCY DREW and Hardy Boys Books wanted. Early editions with dust jackets preferred. State condition and edition. Also, Little Golden Books wanted. Don Brockway, Box 661, Oyster Bay, NY 11771.

BURROUGHS FIRSTS wanted Fine+ Gods, Master, Synthetic, Carson, Lost, Chief, Apache, Stone, King, Maid, Lover, Mucker, Moncure Crowder, 3459 Ridgewood Road N.W., Atlanta, GA 30327.

CHERRY AMES and Dana Girls books wanted. Don Brockway, Box 661, Oyster Bay, NY 11771.

NIGHT STALKER: The Kolchak tapes wanted. Author Jeff Rice inspired the Night Stalker series. PH: 703-961-1022. Write: Greg Smith, 2302 Mountain View Estates, Blacksburg, VA 24060.

HELP AGAIN! Need "Magic Cottage" and "Moon". Both novels by James Herben (please state condition). Send info to: Daryl Danforth, 92 Bearhole Rd., West Springfield, MA 01089.

4430 PAPERBACKS FOR SALE

OVER 50,000 science fiction fantasy, horror paperback in stock. Free catalog. Collections also purchased. Ray Bowman, Box 5845G, Toledo, OH 43613.

VINTAGE SCIENCE Fiction paperbacks. Large collection will be sold at low prices. \$1.50 brings huge list. Tom Groff, 15 W. McClure Ct., Bartonville, IL 61607.

VINTAGE WESTERN paperbacks: Large personal collection will be sold at low prices. \$2 brings huge list. Tom Groff, 15 W. McClure Ct., Bartonville, IL 61607.

PAPERBACK COLLECTORS: TV & Series - Doc Savage, Dark Shadows, Star Trek, UNCLE Shadow, Phantom Detective, Bond, Rhodan and more. Thousands available. Large 50 page catalog \$2 (refundable). PH: 813-248-3396. Send to: Fireside Showcase, 4100 E. 12th Ave., Tampa, FL 33605.

THOUSANDS of old paperbacks: Dell, Avon, Digests, science fiction, television and moral. Send wantlists. L. Jezek, 2620 S. 35th St., Federal Way, WA 98003.

4441 PULPS WANTED

WILL THE PERSON selling the 2 Mint "Dr. Death" pulps at the July 4th Chicago Comicon contact me if they are still available? Let's make a deal! Brian Kasl, 2458-2nd Ave., North Riverside, IL 62546.

4450 MAGAZINES FOR SALE

VOL. 1, NO. 1, GOOD GIRL, NUDES. Soft Core. Photo Art. 1st Issue Comics and MORE. 24 PAGE CATALOG Listing Scarce and Unusual Magazines, Etc. 1,200+ Items Always Listed. \$3 Refundable 1st Order. Comics Plus, P.O. Box 468, Pomona, CA 91769-0468.

TV GUIDES 1949-86, every issue available. Any article located. 56 page illustrated catalog \$1.50. TV Guide Specialists, Box 20-CBG, Macomb, IL 61455.

TV GUIDES 1951 thru 1986, all issues available, articles and stars located. Also pre-national issues, 44 page catalog \$1.50. Howard Rogofsky, Box 107-TB, Glen Oaks, NY 11004.

MOVIE, TELEVISION, radio, song, miscellaneous magazines 1890-1960's. Many rare first issues. Twenty page catalog \$2 (refundable). Ken Mitchell, 710 Conacher Drive, Willowdale, Ontario M2M 3N6.

OMNI COMPLETE set October 1978 to November 1985 for sale to highest bidder. Jim Seymour, 3825 N.E. 77th, Portland, OR 97213.

FAMOUS MONSTERS, Fangoria and lots of other Horror mags from the 60's & 70's. Send SASE for list. Also 3 Stogges collectibles. Send SASE for 12 page list. Write to: Scott Spiegel, 2050 Appoline, West Bloomfield, MI 48033.

ADULT MAGAZINE catalog, large selection. Playboy, Penthouse, Hustler, Club, High Society & many more at very reasonable prices. Send \$1.00. Passaic Books, 594 Main, Dept. R, Passaic, NJ 07055.

PLAYBOY PRICE Guide, latest edition, very informative, covers all Playboy publications, interviews & centerfolds, cover \$10.95. Our price, \$8.50 (includes post plus our adult catalog free with order). Passaic Books, 594 Main, Passaic, NJ 07055. Dept. HA.

4450 MAGAZINES FOR SALE

JACK AND Jill children's magazines from early to late 1950s in G/VF condition. Write if interested: Tim Alliff, P.O. Box 889, Morgantown, WV 26507.

DARK SHADOWS items: The Prisoner, James Bond, TV Avengers, Monkees Items, Doc Savage, paperbacks, U.N.C.L.E., Batman Items, comic books, TV and movie photos, posters, magazines, paperbacks, etc. Catalog \$1. Howard Rogofsky, Box 107-BG, Glen Oak, NY 11004.

4451 MAGAZINES WANTED

OLD MAGAZINES WANTED: Ares, Auto Duel Quarterly, Dragons, Dungeoner, Journal Traveller's, Aid Society, Judges Guild Journal, Pegasus, Polyhedron, Space Gamer, Strategic Review, White Dwarf, etc. Send issue numbers and prices to: Mark Minch, 110 Edwin Ave. S.E., Massillon, OH 44646.

T.V. GUIDES wanted to buy: 1950-84, state condition and price. Prefer large lots. David Kulikowski, W316N8628 Palamino Circle, Hartland, WI 53029.

MONSTER PARADE (1958) wanted: #5, #6 and above. PH: 718-898-0429. Paul Heller, 46 101 St., Woodside, NY 11377.

PAYING \$1.00 each for any teen magazine, 1970 & earlier (16, Fave, Tiger Beat, Rave, Teen Screen, Teen Illustrated, Teen Trends, etc.) Paying \$2.00 each for any copy of the Monkees spectacular. 25¢ each for any other teen or rock magazine (Hit Parade, Song Hits, Cream, Circus, Rock Scene, etc., etc.) 1971-1986. 25¢ each for any monster magazine with photos (famous monsters, etc.) 15¢ each for Creepy, Eerie, Vampirella, Scream, etc.) Wanted: all Beatie, Elvis, Monkees, Rolling Stones memorabilia, all four books & rock related paperbacks, etc.) All items must be complete & at least very good condition. (More than 200 items, write first!) Send lists & or magazines to: Henkel, 28 Orchard St., Ridgely Park, NJ 07660. PH: 201-641-7212.

4610 PORTFOLIOS/POSTERS FOR SALE

PORTFOLIOS: SPIRIT \$35, Wally Wood \$20. Hogarth \$35, NCS #1 \$75, NCS #2/3 \$50, NCS #1/2/3 matched set \$100. Box 1169, Carmel Valley, CA 93924.

NCS AP'S: Adams \$10, Williamson \$14, Smith \$25, Kaluta \$20, Robinson \$10, Severin \$10, Severin \$10, Wrightson \$25, Steranko \$15, Coniff \$5, Jones \$25. Comics, Box 1169, Carmel Valley, CA 93924.

4650 OLD TIME RADIO FOR SALE

OLD TIME RADIO NEVER SOUNDED BETTER. Over 5,000 programs available on cassettes. Free introductory money-saving list and Mini Catalog. **RADIO SHOWCASE**, P.O. Box 4357, Santa Rosa, CA 95402.

5 OLD radio tapes \$2. 4 cassette album, Old radio or WC Fields. \$1. Add \$1 P&H. Radio, 2407 Central, Minneapolis, MN 55418.

4660 MISC. FOR SALE

CELEBRITY ADDRESSES. Write directly to your favorite movie and TV stars! 500 home addresses \$3. Allen Thompson, 4343 Monaghan Pt. Rd., Alpena, MI 49707.

TELEVISION PHOTOS for sale: Stills available from hundreds of shows - 1970's-present. Please include stamp with your request. Louise Seguin, Box 5427, San Antonio, TX 78201.

GARBAGE PAIL Kids: All Series. Sets, packs, singles. Send SASE for complete pricelist. Harti Comics, 24134 S. Ridge Rd., Beavercreek, OR 97004.

THOUSANDS! Old, new comics, records, United States and World coins, stamps. Discount prices. Send for your free lists now. TMIE Ltd, Box 60923XG, Phoenix, AZ 85082-0923.

TRADING WOODEN nickels: See how many interesting tokens you can find, rejects, misprints, over runs, proofs, goods, etc.: 1,000 only \$19.50; 500 \$12.50; 2,500 \$44.50; 5,000 \$81.50; 10,000 \$150. Eibee Co., Box 230-CW, San Antonio, TX 78291.

APPLE, C-64, IBM and Tandy Users, "The Comic Book Collector" is a software inventory package for one, two and hard disk users. Comic Book databases with collectors prices are also available. For information: SciEd Software, POB 1511, Elmhurst, IL 60126.

4660 MISC. FOR SALE

GARBAGE PAIL Kids, Mars Attacks, Balmain. Millions of non-sport cards for sale in The Wrapper. Sample copy \$2. The Wrapper, Dept. CBG, Box 88035, Carol Stream, IL 60188.

FOR SALE: Comics, pulps, original art, portfolios, TV stills, TV Guide cover portraits and more. Free list. Mike Robertson, P.O. Box 372, Maple Valley, WA 98038.

4661 MISC. WANTED

WANTED: NON-SPORT CARDS, PLASTIC MODEL KITS and TOYS. Send descriptions and prices to: Jim Savage, 94 Keller, Kenmore, NY 14217.

TARZAN SUNDAY tabloids wanted 1931, 1932, 1933. Also wanted "Song Hits" magazines, thirties and forties. Howard Levine, P.O. Box 8017, Coral Springs, FL 33075.

WANTED!
SCIENCE FICTION/FANTASY MATERIAL
Top Prices Paid For:
• Pulp Magazines • Hardcover Books
• Paperback Books • Digest Magazines
Will travel to inspect large accumulations. Don't sell until you get my quote.
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TOP DOLLAR PAID

- Comic Books 1930-1965
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4700 NOVELTIES/TOYS/GAMES FOR SALE

LOST IN Space, Star Trek, Star Wars, Buck Rogers, Capt. Video, Tom Corbett, Premiums, Fireball XL5, Thunderbirds, Supercar, Stingray, Dr. Who, Capt. Action, Astroboy & Giganter, Spys, Robots Dolls, non-sports cards, comics, toys, etc. Send \$2 cash for largest toy and collectible list anywhere. Anton I., Box 2956, Setauket, NY 11733.

NON-SPORTS BOXES, 36 packs postpaid: Alien \$10, Raiders Lost Ark \$8, Here's Bo! \$7, Close Encounters \$8, Black Hole \$8, Rock Stars \$8, Dark Crystal \$7, Mork and Mindy \$9, Magnum \$8, Rocky II \$9, Dallas \$7, Tron \$7, Richmond News, 47 Richmond St., Providence, RI 02903.

TOY COLLECTORS of 40's, 50's, 60's, 70's and 80's: get The Toy Collector News - one year six issues \$10, foreign subscribers add \$5 postage. Sample copy \$2.50. P.O. Box 451CBG, River Forest, IL 60305.

G.I. JOE official accessories, sold for \$3 set in 1982. I.D. bracelet, ranger medal and bar pin, key ring with dog tag and bullet charm, dog tag with I.D. sticker, Commando medal and bar pin. Any one set \$3. All 5 sets \$8 postpaid. Richmond News, 47 Richmond St., Providence, RI 02903.

ROBOTECH TOYS for sale: Valkyrie transformable fighters made in Japan. Limited quantity. Send SASE for pricelist. C. Wong, 3421-13th Ave., Oakland, CA 94610-2813.

TV SHOW toys, games, thermos, books, etc.: 1950's-80's. Reasonable priced, 22¢ stamp for list. Ron Ginkowski, 5106-25th Ave., Kenosha, WI 53140.

4700 NOVELTIES/TOYS/GAMES FOR SALE

PLASTIC MODEL kits: From and of comics, science fiction, TV, movies, space, figures, missiles, etc. All the ones you've been looking for, most are out of production. Send SASE for list. Sale: Monogram Colonial Viper \$16, Cylon Raider \$13. Add \$3 UPS per order. John Green, 1821 West Jacaranda, Fullerton, CA 92633.

1966 REMCO Lost in Space Robot, Mint condition with original Mint box and instructions, blue with red arms, very nice. Satisfaction guaranteed! \$395. Serious inquiries only please. 1968 Ideal Doctor Evil Doll with some accessories Mint condition, very nice \$95. Call Guy after 5 p.m. PH: 503-646-2356, 503-293-1519, OR.

NOSTALGIA & collectibles catalog. Photo illustrated, 100's of items, \$2. Buying your unwanted items. Send list for quote. PH: 716-366-3222. Ron Alles, 11309 Urban Rd., Dunkirk, NY 14048.

STAR WARS, Star Trek, Toys, Figures, Model Kits, etc. Also Alien, Aurora model kits, tons of toys & figures. Huge 500 items catalog now available. Send \$2 to: Jeff White, 727 Park Ave., Huntington, NY 11743.

MICKEY MOUSE carrying football pin (cloisonne) \$3.50 postpaid, 2/56, 3/57 postpaid. What a deal! Richmond News, 47 Richmond St., Providence, RI 02903.

TOY COLLECTORS: Toys, games, radio premiums, books, Star Trek, Disney, Westerns, Star Wars, TV, Comic Characters, etc. PH: 813-248-3396. Send wants & long SASE to: Fire-side Showcase, 4100 E. 12th Ave., Tampa, FL 33605.

MATT MASON, Dick Tracy, Popeye, Buck Rogers, Tom Corbett, Disney and much more in our Bid by Mail/Bid by Phone Catalog. Hundreds of items to choose from: toys, games, vehicles, ephemera etc. All items photographed and described. Next catalog ready for mailing November 4th for our exciting December 4th sale. Single issue \$5, annual \$15. PH: 617-535-3140. New England Auction Gallery, P.O. Box 2273Q, W. Peabody, MA 01960.

STAR TREK 1976. Complete set of full color Official Greeting Cards. Set of 24 includes unpunched Enterprise, Kirk, Communicator and more. Envelopes included \$48. PH: 617-535-3140. Marty Krim, P.O. Box 2273, W. Peabody, MA 01960.

COLLECTION OF TOYS for sale. Send 25¢ and SASE for two page catalog. Super powers and more. Send to: Alex, 1620 Mariani Dr., Sunnyvale, CA 94087.

LOOKING FOR collectibles? Baseball cards and memorabilia, cowboy collectibles, comic character collectibles, 60s TV shows, space collectibles, Marx Toys, old games, movie memorabilia. In our Auction/Sale catalog we have assembled an interesting variety of hundreds of collectibles: cut-outs, games, toys, comics, pin-backs, premiums, models, posters, gum cards, wrappers and display boxes and more! For your copy, send just \$2.00 to help defray costs to: Casey's Collectible Corner, P.O. Box 233, Belleville, NJ 07109. Don't miss our ad on page

4701 NOVELTIES/TOYS/GAMES WANTED

BATMAN BATMAN BATMAN BATMAN BATMAN. The collector of all Batman merchandise, toys, etc. 1939 to present: All letters answered. Joe Desris, #107, 1202-60th St., Kenosha, WI 53140.

PARKER BROTHERS Board games wanted. Must be complete and in good condition. Want "High Society", "Melvin Purvis G-Man", most others. Don Brockway, Box 661, Oyster Bay, NY 11771.

WANTED: GHOST Family and Haunted House toy set or Ghosts only Glow in the Dark Finger Puppets. Paul Golio, 37 Rochambeau Ave, Dobbs Ferry, NY 10522.

WANTED: MAJOR Matt Mason Action Figure plus all accessories. Send description and price to: Steve Childs, P.O. Box 81, Hastings on Hudson, NY 10706.

WANTED: 1965 Chevy Impala Super Sport 1/25 scale model. Unopened or unmade only. Send info. to: Alan Bielst, 8 Martinique Drive, Cheektowaga, NY 14227.

WANTED: AURORA figure kits: Remco Monkee Division helmet; Major Matt Mason; Mad Scientist Laboratory; Michael DeLisa. 57-02 142nd St., Flushing, NY 11355.

4701 NOVELTIES/TOYS/GAMES WANTED

SUPERMAN WANTED! Superman toys, games, figurines, puzzles, premiums, buttons, watches, novelties, coloring books, advertising material... anything!! "America's Foremost Superman Collector". Danny Fuchs, 209-808 18th Ave., Bay-side, NY 11360.

4800 FANZINES FOR SALE

ROBERT E. HOWARD fanzines, back issues and new issues available. Other titles including film, music and underground fanzines. SASE for details to: Fantastic Graphics and Publishing Co., 4886 Winchester #2, Memphis, TN 38118.

BUYERS GUIDE for bid. No minimum. Enclose SASE. Bid per lot. Postage costs added to winning bids: 1) 1-10, 2) 11-50, 3) 51-150 (missing 2), 4) 152-250 (missing 4), 5) 251-414 (missing 13). Greg Manos, 1429 Spaulding, Pocahontas, ID 83201.

ALTERNATIVE PRESS entertainment magazine focusing on Punk, Newwave music. Also book reviews, comics scene, underground films. For more info write: Alternative Press, P.O. Box 1141, Aurora, OH 44202.

SUPERHERO SUPPLEMENT 64 pages of stories and artwork, cover by Deryn Cowan. Send \$4.00 to: Jonathan Klein, 25 Boxwood Drive, Kings Park, NY 11754.

4900 NEWSPAPER-STRIPS FOR SALE

DAILY AND Sunday, 1895 to 1986. No minimum on order. Send your wantlist and SASE to: Gordon Campbell, 1124 Brookmeade Drive, Nashville, TN 37204.

SEND SASE for Sunday comic list. I also buy Sunday comic sections, better character collections, in 1930-70 era. Claude Held, Box 515, Buffalo, NY 14225.

COMIC STRIP Historian's Fan Magazine, bi-monthly, color, 4th year. Hundreds of readers worldwide. Free ads. Subscription \$10. Sample \$2. Funnies, 1494 Wingfoot, Norcross, GA 30093.

4901 NEWSPAPER — STRIPS WANTED

MANDRAKE THE MAGICIAN wanted: Sunday Tab Pages - 1935 thru 1965; Daily Strips - 1934 thru 1965. Bill Schwegler, 1011-A W. Peterson Ave., Park Ridge, IL 60068.

SUNDAY SECTIONS wanted. Complete sections 1900-70. Over 100 titles wanted in runs 1930's-60's. Please write. David Begin, 138 Lansberry Ct., Los Gatos, CA 95030.

WANTED TO buy: Buck Rogers tabs or halves only: 1944-46 127-234, any condition dailies, 1956-57, Hermenegilde LaFlamme, 1772 Papineau-Longueuil, Quebec, Canada J4K 3L5.

WANTED: SUNDAY Comics sheets with paper-dolls! Sharon Rogers, 1813 Junius, Fort Worth, TX 76103.

AMOS'N ANDY comic strips or good xeroxes. Other fans are encouraged to write or call. PH: 302-478-9529. Kayleen Sybrandt, 3333 Morningside Road, Wilmington, DE 19810.

BIG GEORGE and The Captain's Gig daily and Sunday strips by Virgil (Vip) Parth. Top dollar for large runs in nice condition. Also wanted any Vip original art and cartoon books. Bruce McKinney, 1402 N.W. 64th #5, Seattle, WA 98107.

4910 NEW COMICS BY MAIL FOR SALE

GET BOTH Chester and the Fading Universe in a weekly magazine. Chester Turns The Principal's Office Into A Brothel! Jolt Water Floods The School! \$9.95. Roller Comics, 3141 Donner Way, Apt. 16, Sacramento, CA 95817.

4911 NEW COMICS BY MAIL WANTED

YOU ARE the winner of a free copy of Saga of the Swamp Thing #21 Cliff Hiliard of MaKanda, IL. Just send your name, address and the issue date of this publication to CBG to claim your prize!

YOUR CLASSIFIED AD COULD HAVE BEEN HERE!
(And it would have cost just 9¢ a word!)

Comic-book industry birthdays: October

By Greg W. Myers

Oct. 1, 1940: **Richard Corben** — Artist known for his work for fanzines (*Pantagor*, *Voice of Comicon*), undergrounds (*Rowlf*, *Bizarre Sex*), graphic novels (*Den*, *Jeremy Brood*, *Mutant World*, *Neverwhere*), magazines (*Creepy*, *Heavy Metal*), and comics (*Rip in Time*, *Death Rattle*).

Oct. 1, 1958: **Don Daley** — Assistant to Editor Bob Harris on *G.I. Joe*, *The Incredible Hulk*, *Sectours*, *Spitfire*, *Special Missions*, others.

Oct. 2, 1959: **Randy Zimmerman** — Co-creator, co-writer, and artist on *Tales from the Aniverse*.

Oct. 2, 1960: **Barbara Randall** — Associate Editor of *All-Star Squadron*, *Batman*, *Detective Comics*, *Hawkman*, and others. She wrote the first *Legends* crossover, in *Batman* #401.

Oct. 3, 1924: **Harvey Kurtzman** — Creator-editor of *Mad*, *Trump*, *Humbog*, and *Help!* He created "Little Annie Fanny" for *Playboy*, teaches a course at New York's School of Visual Arts, and his *Jungle Book* is being reprinted by Kitchen Sink.

Oct. 4, 1952: **Tod Smith** — Artist with credits on *Omega Men* and *Vigilante*.

Oct. 4, 1955: **Chris Warner** — Artist on *Alien Legion*, *Moon Knight*, *Doctor Strange*, and "Black Cross" in *Dark Horse Presents*. He's pencilling Marvel's *Shadow Masters*.

Oct. 6, 1955: **John Nyberg** — Inker on *Nexus* and *Whisper*.

Oct. 6: **Michael Carlin** — Former Marvel editor and current scripter of *He-*

Man and *The Masters of the Universe* and *Peter Parker*.

Oct. 7, 1950: **Howard Chaykin** — Artist-writer-creator of *Dominic Fortune*, *Monark Starstalker*, *Cody Starbuck*, *American Flag!* and *Time*. Chaykin wrote and drew DC's *Shadow* mini-series.

Oct. 9, 1938: **Russell Myers** — After an early career at Hallmark Cards, the creator of the *Broom-Hilda* comic strip.

Oct. 9, 1943: **Mike Peters** — Pulitzer Prize-winning editorial cartoonist and creator of the *Mother Goose* and *Grimm* comic strip. Peters was host of the PBS-TV series *The World of Cartooning*.

Oct. 9, 1954: **Mike Catron** — President of Apple Press Inc. and publisher of *Myth Adventures*, *Fantasci*, *Thunderbunny*, and *Unicorn Isle*.

Oct. 9, 1961: **Matt Wagner** — Writer-penciller-creator of *Mage* and *Grendel* and writer and penciller of *The Demon* mini-series.

Oct. 10, 1950: **Linda Grant** — Former Marvel assistant editor with writing credits on *Dazzler*, *Star Wars*, and *Indiana Jones*.

Oct. 11, 1915: **Joe Simon** — Writer-artist-editor-publisher involved with the creation of *Captain America*, *Blue Bolt*, *Boy Commandos*, *Young Allies*, the *Newsboy Legion*, and others. With Jack Kirby he created the first romance comic. He is semi-retired.

Oct. 15: **Vince Colletta** — Inker for *Archie*, *DC*, *Marvel*, and *Star Comics*.

Oct. 16, 1926: **Joe Sinnott** — Inker on *The Fantastic Four*, *Thor*, *Silver Surfer*, *Captain America*, *The Avengers*, *The*

West Coast Avengers, and *Spitfire*.

Oct. 16, 1958: **Mark Badger** — Artist on *American Flag!* and the "Hellwalk" feature in *Dark Horse Presents*, as well as *Doctor Strange*, *Gargoyle*, and *Greenberg the Vampire*.

Oct. 16: **Bob Hall** — Penciller on *West Coast Avengers* and *Squadron Supreme*.

Oct. 17, 1914: **Jerry Siegel** — Writer and co-creator with artist Joe Shuster of *Dr. Occult*, *Slam Bradley*, *Henri Duval*, and *Radio Squad*. He and Shuster created the most successful comic book character of all time — *Superman*.

Oct. 18, 1956: **Sandy Plunkett** — Artist with credits at *Marvel* and *DC*, including illustrations for *Who's Who*.

CBG COMICS PRICE GUIDE

PRICE GUIDE INTRODUCTION

This is CBG's weekly price guide. It runs in sequence from week to week, in alphabetical order by publisher, and is constantly updated. We invite comments and input from our readers. If you have information you'd like to see incorporated, let us know.

The prices given here are for near-mint comics. This is the most acceptable and general condition a collector looks for in newer comics. A near-mint copy is almost perfect — with almost no signs of wear or aging. There might be one or two tiny defects discernible only on close examination (for example, an extremely slight flaking on the spine).

DC		11-15 MA	3.50
GREEN LANTERN		16-27	2.50
51-69	3.00		
70 GK	4.00		
71-75 GK	3.00		
76 NA, A-GA	65.00		
77 NA, A-GA	35.00		
78-80 NA, A-GA	25.00		
81-83 NA, A-GA	16.00		
84 NA, A-GA	16.00		
85-86 NA, A-GA	25.00		
87 GK/NA, C-GA	5.00		
88 GK, A-GA	3.00		
89 NA, A-GA	15.00		
90 MG, A-GA	2.25		
91-99 MG	1.75		
100 MG, 1st Wave	3.50		
101-111 MG, A-GA	1.75		
112-126	1.50		
127-128 JSa	1.25		
129 JSa	1.00		
130-132 JSa	1.25		
133-135 JSa, A-Dr. Polaris	1.00		
136-137 JSa	2.00		
138-140 JSa	1.00		
141 JSa, 1 Omega Men	9.50		
142-143 JSa, A Omega Men	7.00		
144 JSa, C Omega Men	5.00		
145-149 JSa	.75		
150 JSa, anniversary	1.00		
151-159	.75		
160-161 Omega Men	2.00		
162-165 KP	.75		
166-171	.60		
172-193	.75		
194-200 Crisis	1.00		
(becomes Green Lantern Corps)			
GREEN LANTERN CORPS (was Green Lantern)			
201	\$1.25		
202-206	.75		
207 Legends	.75		
208	.75		
GREEN LANTERN/GREEN ARROW			
1 NA reprints	\$3.00		
2 NA/DC reprints	2.00		
HAWKMAN			
1 MA	\$40.00		
2 MA	78.00		
3-5 MA	10.00		
6-10 MA	6.00		

274 AN/BW, NA, Phantom Stranger	3.00
275 AN	.75
276-277 NR	2.00
278 NA/NR/AT	2.50
279-280	2.00
281-285	.75
286 SD/BW/NA	2.00
287 SD	.75
288 NA/WW, giant	1.00
289 NA/AN, giant	1.25
290 NA/AN, giant	1.50
291 SD/WW, giant	2.00
292 SD, giant	1.25
293 MG, giant	1.50
294 SD, giant	1.25
295 DN/MG, giant	1.50
296-297	.75
298-299	1.00
300-301	1.00
302-303	1.00
304-305	1.00
306-307	1.00
308-309	1.00
310-311	1.00
312-313	1.00
314-315	1.00
316-317	1.00
318-319	1.00
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416-417	1.00
418-419	1.00
420-421	1.00
422-423	1.00
424-425	1.00
426-427	1.00
428-429	1.00
430-431	1.00
432-433	1.00
434-435	1.00
436-437	1.00
438-439	1.00
440-441	1.00
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444-445	1.00
446-447	1.00
448-449	1.00
450-451	1.00
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